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"The play's the thing."—HAMLET.

J. M. Hill's All the Rage party opened the supplementary season at Daly's last Monday evening. The house was not large, but the piece met with instantaneous approval, and was received with the heartiest of laughter and loudest of applause. It differs from most of the combinations on the road presenting trivial comedy and extravaganza, in that it is pure and clean, and marked by the absence of the slightest inclination to coarseness. This, the blase audience of to day appreciates, and asks for. Smut and *double entendre* are cheap wares that can be had almost anywhere for the asking, but cleanliness and purity are qualities that the dramatists often ignore. Mr. W. D. Eaton, a Chicago journalist, is the author of All the Rage. His work is highly commendable from many points of view; the dialogue is polished, the situations laughable and the humorous incidents plentiful enough to make three or four ordinary pieces. From the time the curtain rises until it drops all is stir and bustle, and the comic element does not flag from beginning to end. The comedy has something of a plot, but to retail all its unwindings would consume a larger space than we can well spare this week. The story hangs on a series of mistaken identities, and very amusing mistakes result.

The company contributes probably more to the success of All the Rage than Mr. Eaton. They are the very best people that could possibly have been selected for the various characters. There is no variety or specialty business introduced, the piece depending upon legitimate methods for its success. There are twelve people in the cast, headed by Frank Hardenbergh, whose capital performance of the part of Dr. Goodwin, the illiterate chiropodist, is quite a study. William Davidge was almost as good as Dewitt Briggs, and J. C. Padgett played the vulgar pork-packer, Braney, admirably. Messrs. Richardson and Chipman were respectively well fitted to their roles, and Edward Milliken was more than acceptable as D. Clinton Briggs. Lisette Ellani, Meta Bartlett and Blanche Moulton were very charming, and Mrs. Germon and Miss Hyatt brought up the rear of the cast in good order.

All the Rage is a delightful bit of nonsense, and is the best performance of its class that we have seen here in some months.

***

The Vokes have suffered an irreparable loss in the person of Rosina. As the family stands now the principal work devolves upon Victoria, who struggles bravely but has too much to contend with. Monday night the party made its reappearance at the Square under Stetson's management. The old farce, Rough Diamond, cut down to a skeleton, commenced the programme, followed by the old comicality, Belles of the Kitchen. In the latter piece a number of new features have been introduced and the best of the old ones retained. The Vokes are all hard workers. Each one is clever in one way or another. Fred imitates, Fawdon dances, Jessie sings, and Victoria both sings and dances. The young lady who takes Rosina's place doesn't amount to much. Her name is Bessie Sanson, (related to Robespierre, executioner), and she talks like a blawsted Bow-Bellite, don't you know. She has a pretty face, and an ugly neck that nobody cares to see—probably the reason that she places it on exhibition with remarkable impunity. The rest of the troupe are as lively and funny as ever, and a good laugh may be enjoyed by seeing the Family over again.

NOTE:—The acoustic properties of the Union Square Theatre must have suddenly become very bad, or the Vokes' voices are on the change.

***

At the Grand Opera House, Monday night, a crowded house greeted Fanny Davenport in her famous performance of Mabel Renfrew in Pique. The impersonation is as powerful as ever, and although the play palls upon the public taste, Miss Davenport's acting is strong enough to keep it alive for several seasons to come. J. B. Studley played Matthew Standish very well. He is a sterling actor. George Morton as Captain Standish, F. Chippendale as Doctor Gossit, and Ada Wernell as Raitch were excellent. Saturday afternoon Miss Davenport is to play Camille for the first time in New York. Much interest is felt in the event, and the critics will all be on hand.

***

Hazel Kirke company No. 1 began a week's engagement Monday evening at Niblo's. The company includes Couldock, Effie Ellsler, Ed Coleman, Augustus Birdie Levick and several other members of the original company; but notwithstanding that they gave a capital performance of the peice, it was not satisfactory to those that had seen it done amidst the surroundings of the Madison Square. However, we can well understand the success of this company in the provinces, and doubtless the chance to see Hazel Kirke at popular prices will induce many to visit Niblo's this week. Next Monday the Castilian spectacle, Castles in Spain, will be presented.

***

Lotta played La Cigale, Monday night at the Park, before a large audience, and met with an excellent reception. In this piece the little woman *acts* and therefore we advise all her friends and admirers to go and see her this week, which is her last. Next Monday a version of The Mascot will be done by a snap company from Boston.

***

The draft at the Windsor this week is stronger even than during the Wallack engagement—at least we have Manager Murtha's word for it that the houses thus far are the largest of any engagement this season. Joseph Murphy, who lately concluded a successful engagement at the Grand Opera House, is duplicating it on the east side. Murphy is the conventional stage Irishman, and his drama, The Kerry Gow, is in the same rut. The star is surrounded by a strong company—Genevieve Rogers, Welsh Edwards and Harry Harwood being especially good. While Mr. Murphy is not a bad actor, he is not a particularly good one, and his excellent support saves this Kerry Blacksmith from becoming rather wearisome at times. Welsh Edwards, in a part of the Major O'Grady type, did the little he had to do very well. Miss Ward's Nora was the stage Nora of Boucicault and all the other dramatists; ditto the villain of Murray Woods, the gallant gentleman of Nelson Decker and the scheming bad man of J. F. Hagan. Next week Neil Burgess will appear in Widow Bedott, drama by "Nasby," that has been improved by George Stoddart, who plays Elder Sniffles.

***

Won at Last was performed for the last time last night at the Bijou. To-night the first representation of the Mascot is positively announced. A capital cast is employed, the scenic efforts are said to be elaborate, the costumes magnificent and the chorus efficient.—The World continues to attract the flesh and the devil at Wallack's. Tearle, Eyre and Elton, the jolly mariners, have become so burned by exposure to the sun at Mamaroneck that they require no make-up for their respective parts.—Olivette still enjoys a great popularity and the Fifth Avenue is filled nightly. Tuesday afternoon Catherine Lewis' benefitted, when a good performance was given to a profitable house.—Billee Taylor at the Standard is still sailing along prosperously, all on account of its pretty tunes.

The Davenport Season.

Fanny Davenport closes her successful season Saturday night at the Grand Opera House, and after a few days rest hies away to her delightful country seat, "Hillside," at Canton, where she will recreate amidst the Pennsylvania mountains until the time comes to buckle on the armor for another theatrical campaign. The record of her season presents some points to the reader that will immediately impress him of the star's achievements. Financially it has been a memorable one added to her career, and artistically it is studded with two or three undoubted triumphs that any artist might look on with feelings of pride.

It further shows that whatever doubt may exist in the minds of carpers as to the limit of her dramatic talent, she can justly lay claim to the position of being the best paying female star on the American stage today. Nor is this strange, when we consider that she graduated from the stock legitimately, and went among the galaxy of stars to shine at once as a bright luminary. Her progress has been onward and onward, and as her beauty and mind have matured her talents have kept apace with both. Doing nothing ill, she has carried plays upon her shoulders that would have wrecked the prospects of a less firmly established actress. Who else is there, in the whole list of names which constitutes our profession, that could have placed a knock-kneed piece of dramatic trash like Anna Dickinson's American Girl upon something like a respectable footing? Fanny Davenport did this.

Commencing September 20, at the Fifth Avenue, with an opening house amounting to $1,327, she continued five weeks to business that was remarkable, considering Anna Dickinson's failure to properly perform her share of the work. Handicapped by this bad play, Miss Davenport went South and stuck to the American Girl until December 30, at New Orleans, where the queer damsel died at Col. Bidwell's Academy of Music to a house that represented the magnificent sum of $56.75. Next night the bill was changed to Leah and the receipts pulled up to $315. From that time forth the Davenport boom began. It had this advantage over the Bernhardt boom—its momentum steadily increased while the latter's steadily diminished throughout the balance of the season. The receipts for a week at Spalding's Theatre in St. Louis were $6,500—a large sum for the city in question. The first performance of Camille was given here January 21 to a house that contained $1,190. Saturday afternoon following, the piece was repeated, the receipts aggregating $1,201. In Cincinnati, which was the next large city on Miss Davenport's route, she played for the first time in opposition to Bernhardt. Here houses were immense, Camille again being the *piece de resistance*. A special Sunday night performance was given to meet the heavy demands of the overflow from the matinee of the previous day. At Detroit Greek met Greek again, and the American Athenian whipped the French Athenian out of her high-heeled boots. The account of Miss Davenport's serenade and patriotic speech is still fresh in our readers' minds. The Saturday matinee was attended by 2,700 people—the house seats only 1,800—nine hundred being content to stand up through the whole performance.

At Buffalo, Camille drew the largest matinee known in the history of the Meech Brothers' theatre. At Rochester an extra Wednesday matinee of Camille was given.

Miss Davenport's records show that Camille drew the largest money of any piece in her repertoire; the double Saturday night bill of London Assurance and Oliver Twist comes next; and third in the list is the Lady of Lyons—which looks as if the public was going back to first principles. Pique and Leah have drawn equally.

The gross receipts of the season, up to last Saturday night at Williamsburg, according to Miss Davenport's accounts, were $123,468 52. This, of course, does not include the present week at the Grand Opera House, which will bring the total amount up somewhere in the neighborhood of $128,000.

The matinees bunched show the gross receipts to have been $25,804.62.

Taking it all in all, this record can scarcely be beaten by any female star in the country for the same period, and very few male stars can surpass it.

What Harry Lee Says About It.

A MIRROR reporter encountered Harry Lee Wednesday afternoon on the Square.

"You have left Miss Davenport's company, I understand?"

"Yes," replied the leading man, "my connection with the party came to an end last Saturday in Williamsburg."

"What was the reason?"

"I don't know that I care to say anything about it, but if you wish the facts they are as follows: There has been considerable feeling against me on Miss Davenport's part and that of Mr. Price ever since we played last in Chicago. Indeed for some weeks I have held no communication whatever with Mr. Price, who manages the company. You know the Chicago critics cut up Miss Davenport's acting fearfully—principally, I imagine, on account of her repertoire. They treated me, on the contrary, wonderfully well, and blaming Miss Davenport they praised me probably more than was my due. This annoyed the lady exceedingly, and on one occasion during a performance she so far forgot herself as to say a number of ill-tempered things, among others volunteering the remark that I shouldn't let my head be turned by newspaper flattery. This was hasty, and she has since told me that she regretted it, and I have every reason to believe that she did. You know it's a very difficult thing to suit a lady star. Her leading man must not be too bad or too good—if he consults his own interest, he will strike a happy mean and be passable. This is a certain recipe to keep in her good books, and I give it gratuitously for the benefit of the profession generally, who may be placed in my situation."

"Was this the cause of your leaving?"

"One moment. When we played in Williamsburg I was given to understand that at the Grand Opera House this week my salary was to be cut down $10. This I objected to as there was no contract made, and no arrangement agreed to that provided for such a reduction. I sent a note to Mr. Price asking if there was truth in the rumor; that if there was I should be obliged to resign. He sent back a note which briefly read: 'You may go.' I should have liked to have played Armand in New York Saturday afternoon, but further than that I felt no regret at leaving. This was my first season traveling, and I shall never try it again. To-day I closed an engagement with an up-town theatre for juvenile leading business from September next till June, '82, with the choice of parts for the opening piece."

Booth and Irving.

Edwin Booth's appearance in conjunction with Henry Irving at the Lyceum Monday night was a great success. For our tragedian's sake it would have been better had he played Iago at the opening performance; but according to the telegraphic reports printed below his friends have reason to congratulate themselves on his splendid reception and triumph:

On the occasion of the first appearance of Mr. Edwin Booth at the Lyceum Monday night as Othello the house was packed immediately after the doors were opened. The performance had excited great interest in the literary world. Upon their first appearance all three of the principal performers, namely, Mr. Booth, Mr. Irving and Miss Terry, were greeted with enthusiastic applause. Othello's speech to the Senate was much applauded, as was also Iago's (Mr. Irving) soliloquy in the second act, in which he reveals the designs against Othello, containing the sentence: "'Tis here, but yet confused." There were calls before the curtain after the first and second acts, but though the performance to this point was very successful, the remarkable demonstration was to come. In act three, during the long conversation in which Iago gradually allows Othello to draw from him his suspicions, the attention of the house was perfectly riveted. There were frequent movements to applaud both performers, which were immediately suppressed by protests on the part of those who wished nothing to be lost. This interest was perfectly sustained up to the closing of the long conversation between the two principal characters, but the subsequent episode, where Othello rushes upon and seizes Iago, did not appear to create so much sensation. Mr. Booth was apparently suffering from a slight weakness of the voice. After the act was concluded there were enthusiastic calls before the curtain. The fourth act was well received, but passed without any very noteworthy incident. In the closing act the audience did not, as usual, cause interruption by shuffling about, preparing for departure, and when the curtain fell there was a great demonstration, extending even to cheering and waving of hats. In reply to the clamor Mr. Irving came out alone and made a humorous speech, thanking the audience for its extremely kind and enthusiastic reception. He said it was gratifying to him to see that the engagement (meaning that of Mr. Booth) had met with so enthusiastic a reception, and to have his old friend Mr. Booth with him. After a few more words of thanks generally on behalf of the company, Mr. Booth was again called, but merely acknowledged the applause and disregarded the calls to speak. The honors of the performance were fairly divided between Mr. Booth, Mr. Irving and Miss Terry.

The *Daily Telegraph*, speaking of the play at the Lyceum, says: "Mr. Booth could never have received a more affectionate greeting from his own countrymen than when he first stepped on the Lyceum boards. Mr. Booth played Othello far better than when at the Princess's Theatre. Mr. Irving has never done anything better than his Iago of last night."

The *Standard*, speaking of Mr. Booth's impersonation, says: "It must be briefly said that, as compared with his former performances, the early scenes have gained much dignity and powerful repose."

The *Daily News* says: "All of the better qualities in Mr. Booth's Othello have gained considerably since he played it at the Princess's Theatre."

The *Post* says: "Mr. Booth's Othello, while possessing all the beauty and finish it formerly exhibited, has more concentration, more force and more balance. Mr. Irving's Iago was one of his finest performances."

Another account reads as follows: That interesting and much anticipated theatrical event, the appearance of Mr. Irving and Mr. Booth in the same play, drew an enormous and brilliant audience to the Lyceum. Every seat in the theatre was bespoken weeks ago. All the stalls were reserved for friends and critics. In them were the habitues and celebrities invariably found on first nights at the Lyceum; but on the present occasion, owing to the unusual interest in the performance, people were content to get seats anywhere in the house. Long before the doors were opened crowds gathered at the entrance of the theatre, the disagreeable wet evening having no effect in cooling their determination to get in. Mr. Booth, Mr. Irving and Miss Ellen Terry received ovations when they appeared, the applause being long sustained on Mr. Booth's appearance, and evidently affording him deep gratification. His Othello is already familiar to London playgoers, as is Miss Terry's delightful performance as Desdemona. Mr. Terriss appeared as Cassio, Mr. James Mead as Brabantio, Mr. H. W. Rivers as Roderigo and Miss Georgina Pauncefort as Emilia. The scenery, as usual at the Lyceum, was effective and well set. The stage management was excellent. We have reason to know that Mr. Booth expressed himself in enthusiastic terms upon Mr. Irving's ability as a stage manager during the rehearsals for the production of Othello. Mr. Irving's appearance as Iago had been awaited with much curiosity and interest. He played the part with all his usual picturesqueness of manner and style, but with a redundancy of byplay which did not always strengthen his impersonation; such, for instance, as the constant scratching of his head, pulling of his ear and nonchalance of manner.

His view of Iago is decidedly that he was a jocular villain, and left an impression that the cause and motive of the tremendous vengeance which he wreaks was inadequate. He was decidedly more of a courtier than a soldier. The scenes between Othello and Iago left something wanting, and did not reach the high standard of super-excellency anticipated by such a rare combination of talent. The scenes between Othello and Desdemona were of great force and pathos. All were recalled after the acts, Mr. Booth's salutation to Mr. Irving being marked on every occasion, and the co-operation of the two actors evidently cordial, though perhaps naturally Mr. Booth was reluctant to lay very savage hands on Mr. Irving during the jealousy scene. In fact, it was curious to note that Mr. Booth's physique was below that of Mr. Irving, and consequently there was an impression that Othello was overweighted by his ancient. This destroyed the illusion and created a desire to see the actors with the parts reversed. Such will be the case next week, when Mr. Booth plays Iago. After the performance loud and persistent calls were raised for a speech, to which Mr. Irving responded by expressing gratification at the reception of Mr. Booth's engagement, and said: "I need hardly say that it gives me very, very great delight to have my old friend, Mr. Booth, among us. It was only to-night that Mr. Booth said to me, 'I wish, old fellow, I was one of your company.'"

Chat With Ed. Rice.

"Busy? Busy's no name for it," exclaimed Ed. Rice in THE MIRROR office, Wednesday afternoon. "I've had my hands full all the season. Too many attractions, my boy. Next season I am going to manage as few as possible, and concentrate on 'em my undivided attention."

"Anything new about the Boston Summer season?"

"Goodwin and I are making big preparations for it. The house will be decorated with flowers and colored lights, and transformed into a Summer arbor, as it were. We'll do Cinderella at School in capital style. Lemoyne has been engaged for Le Clerq's part, and Goodwin himself will play Syntax—represented at Daly's by James Lewis. He's dying to appear in the character, and I'm not premature in saying that he will make it stand out. We expect serious opposition from the gardens, but the Museum is essentially the only Summer theatre in the country. I shall probably put Billee Taylor in for a few weeks at one of the gardens, so you see, for a time at least, we'll own Boston amusements. Next season we're going to have a light opera company on the road. There's more money in that just now than any other class of entertainment—witness Billee Taylor, Olivette and The Mascot. Evangeline I've disposed of to a couple of gentlemen who will take it on a tour among the variety theatres, where it has never been before. There's a good deal of money in it yet. My Evangeline company has paid very well this season, considering bad weather, old age and other small disadvantages."

"Will you play anything beside Cinderella this Summer at the Museum?"

"If it's a go I think not. But I have a capital burlesque ready by Rosenfeld called The Mystic Isle on which I base great hopes. The music is as pretty as anything I have heard lately. It is American and written in true extravaganza spirit. My hands are full. Good-bye."

LETTERS TO THE EDITOR.

Will you hear this letter with attention,
As we would hear an oracle?
LOVE'S LABOR'S LOST.

NEW YORK, May 4, 1881.

EDITOR NEW YORK MIRROR:

Some time ago some one, through your paper, asked for a copy of Winter's poem on Neilson. I came across it Sunday in an old scrap-book, and here it is:

LILIAN ADELAIDE NEILSON.

And oh, to think the sun can shine,
The birds can sing, the flowers can bloom,
And she whose soul was all divine
Lie darkly mouldering in the tomb.

That o'er her head the night-wind sighs,
And the sad cypress droops and moans;
That night has veiled her glorious eyes,
And silence hushes her heavenly tones.

That those sweet lips no more can smile,
For pity's tender shadows chase
With many a gentle, childlike wile
The rippling laughter o'er her face.

That dust is on the burnished gold
That floated round her royal head;
That her great heart is dead and cold—
Her form of fire and beauty dead!

Roll on, gray earth and shining star,
And coldly mock our dreams of bliss;
There is no glory left to mar,
Nor any grief so black as this!

You said that her biography would be published some time in May. Can you give me the exact date, whom published by, price, etc.?

H. R. B.

[Rutledge & Co., publishers, of London, can give you the information desired.—ED. MIRROR.]

THE IDEAL UNCLE TOM NOT CLOSED.

EDITOR NEW YORK MIRROR:

Business is good and improving every day, although through part of Georgia it was poor. Some Northern papers have the party "closed." Allow me to say there is not a word of truth in it. We are still playing to good houses, have the entire company in best of spirits, and the management will make money on this Southern trip. We are the first company ever through the South with Uncle Tom; and carrying twenty-five people, long jumps, and the risk of the piece here, was a hazardous venture. But it will be a success. The kindest of wishes for the success of THE MIRROR. Very truly yours,

HARRY M. CLARK,
General Agent Chicago Ideal Uncle Tom's Cabin Co.

Ode to Mackaye.

In learned debate the preacher tries to show
Not whence we came, but whither we must go;
Whether in endless bliss our souls shall shine,
Or waste in woe at some remorseful shrine.
A task as vague the sapient scholar owns
Who seeks our sires in pre-Adamic bones,
And indicates in some gorilla's grin
Not what we are, but what we once have been.
Surer in aim, the dramatist proceeds,
With human motives and with human deeds,
To paint, with no stale guesswork to debar,
Portraits of what we'd like to be and are.
Nor needs the artful playwright of to-day
'Mid fossil years to pick his facile way,
Since shaking hands with good material near,
He finds all wants are answered now and here.
So hath he done whose hours of loving work
Evolved the blossoming soul of Hazel Kirke;
Whose womanhood stirred in her virgin blood
As the full rose dreams in the folded bud.
So hath he done whose hand with envied skill,
In the blind Dunstan foiled an iron will:
Yet blessed the torture and relieved the smart
By luring back a daughter's bleeding heart.
Thanks to the kind, creative touch that dealt
With sacrifice that thrills and loves that melt;
And drew with Aaron Rodney in the van
That rarest of all rarities—a man!
The quibbling cynic who has never wrought
Amid the silence, sanctified by thought,
Yet keeps in store for every human slip
A shrugging shoulder and a sneering lip,
Listens with smiles sardonically sage
To those who wish to "elevate the stage."
To lift from low to high, from high to higher,
Until perfection crowns the flushed desire,
And some brave masterstroke of mind and heart
Flings a fresh nimbus round the brow of Art,
To put dead forms and usages to rout
And breathe new life, is hard enough, no doubt,
Yet he who lately the dramatic field
Swept with his glance to find what it could yield
Essayed the task, assumed the cumbrous care,
And reared an unpolluted temple there.
Mackaye! though consummation may but seem,
And all completeness be the poet's dream,
This truth survives—that Progress lures our eyes—
To those that follow takes an angel guise.
And when they swoon amid the roar and rush,
Extends the resurrection of her touch.
Not the crowd, only, but thy mates and peers,
Welcome the fruitage of thy ripening years.
When youth's fine tendrils, gently brushed away,
Give place to brow and branch of sturdier sway,
And all the forces of thy kindled brain
Bend to the building of some brighter fane;
Or there or here, one wish salutes thee now,
With all the sanctity of friendship's vow:
'Tis that thy future may but match thy past,
And all thy laurels be well "Won at Last!"

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: Danbury, Conn., 5; New London, 9; Hartford, 10; Springfield, Mass., 11; North Adams, 12; Fall River, 13; Newport, R. I., 14.

ADA GRAY COMB.: Port Jervis, N. Y., 5; Middletown, 6; Newburg, 7, close season.

AGNES HERNDON: Murfreesboro, Tenn., 5.

A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 2, six weeks.

AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.

ACME OLIVETTE CO.: Washington, D. C., 2, week.

BAKER & FARRON: Brooklyn, 25, week; sail for London, England, May 2, for fifteen weeks.

BARTLEY CAMPBELL'S GALLEY SLAVE: St. Paul, Minn., 4, 5; Stillwater, 6; Eau Claire, 7.

BARTLEY CAMPBELL'S MY GERALDINE CO.: Chicago, April 25, two weeks.

BOSTON IDEAL OPERA CO.: Philadelphia, 2, week; Brooklyn, 9, week, and close season.

BOSTON IDEAL UNCLE TOM'S CABIN CO.: Montgomery, Ala., 5, 6; Mobile, 7, 9; New Orleans, La., 10, week.

BOSTON MUSEUM CO. (The Guv'nor): Worcester, Mass., 9; Troy, N. Y., 10, 11; Albany, 12, 13, 14; North Adams, Mass., 16; Greenfield, 17; Brattleboro, Vt., 18; Keene, N. H., 19; Manchester, 20; Concord, 21; Marlboro, Mass., 23; Nashua, N. H., 24; Dover, 25; Saco, Me., 26; Lewiston, 27; Waterville, 28; Bangor, 30; Augusta, 31; Rockland, June 1; Portland, 2; Chelsea, Mass., 3, and close season.

BIRCH & BACKUS' SAN FRANCISCO MINSTRELS: Utica, N. Y., 2; Watertown, 3; Syracuse, 4; Rochester, 5; Buffalo, 6, 7; Dayton, O., 14; Terre Haute, Ind., 15.

BOSTON OPERA CO.: Boston, Mass., 2, three weeks.

BOSTON THEATRE CO. (Our Boarding House): Attleboro, Mass., 2; North Attleboro, 3; Pawtucket, R. I., 4; Brocton, Mass., 5; Plymouth, 6; Newport, R. I., 7.

CORINNE MERRIEMAKERS: Albany, N. Y., 2, week.

CHARLOTTE THOMPSON: Atchison, Kan., 5; Leavenworth, 6, 7; St. Joseph, Mo., 9, 10; Leadville, Col., 16, week; Denver, 23, week.

CHICAGO IDEAL UNCLE TOM CO: Raleigh, N. C., 5; Greensboro, 6; Danville, Va., 7; Lynchburg, 9; Petersburg, 10; Richmond, 11, 12.

COMEDY AND AMERICAN FOUR: Albany, N. Y., 2, week; Hartford, Conn., 9, week; Boston, Mass., 16, week.

CHILD OF THE STATE (Hoey & Hardie): Milwaukee, Wis., 5; Grand Rapids, Mich., 7; East Saginaw, 9; Bay City, 10; Port Huron, 11.

CAL WAGNER'S MINSTRELS: South Adams, Mass., 5; Pittsfield, 6; Hudson, N. Y., 7; Kingston, 9; Fishkill, 10; Mattewan, 11; Yonkers, 12; Newburg, 13; Poughkeepsie, 14; Rondout, 15; Catskill, 16; Albany, 17; Troy, 18.

CARNCROSS' MINSTRELS: Reading, Pa., 5; Lancaster, 6; Lebanon, 7.

DENMAN THOMPSON: Bay City, Mich., 5; East Saginaw, 6; Port Huron, 7; Erie, Pa., 9.

DION BOUCICAULT COMB.: Brooklyn, 2, week.

DUPREZ & BENEDICT'S MINSTRELS: Painesville, O, 5; Jefferson, 6; Ashtabula, 7; Erie, Pa., 9; Dunkirk, N. Y., 10.

DONALDSON CO. Eldred, Pa., 5; Smithport, 6, 7.

EMMA ABBOTT OPERA CO.: Easton, Pa., 5; Shamokin, 6.

FLORENCE HERBERT COMB.: Bloomington, Ill., 2, week.

FANNY DAVENPORT: New York, 2, week.

FUN ON THE BRISTOL: Philadelphia, 2, week; Cleveland, 9, week.

FORD'S OPERA CO.: Columbus, Ohio, 5, 6, 7; Detroit, 9, week.

FRANK FRAYNE COMB.: Washington, 2, week.

FRANK MAYO: Oil City, Pa., 5. Mr. Mayo closes his season 16th at Cincinnati.

FORBES COMEDY CO.: Winona, Minn., 4, 5; La Crosse, 6, 7.

GEORGE E. STEVENS' UNCLE TOM'S CABIN: Johnstown, Pa., 5; Kittanning, 6; Altoona, 7; Elmton, 9; Parkers, 10; Warren, 11; Bradford, 12.

F. S. CHANFRAU: Keene, N. H., 5; Greenfield, Mass., 6; Springfield, 7; Holyoke, 9; Westfield, 10; Pittsfield, 11; North Adams, 12; Troy, N. Y., 13, 14.

GUS WILLIAMS: San Francisco, 2, two weeks.

GENEVIEVE WARD (in Forget-Me-Not): Detroit, Mich, 5, 6.; Hamilton, Can., 9, 10.

HARRIGAN & HART'S THEATRE COMIQUE CO.: Boston, 2, two weeks.

HARTZ (Magician): Providence, R. I., 2, week.

HAVERLY'S COMEDY CO. (Strategists): Stockton, Cal., 6, 7; Sacramento, 9, 10, 11; Grass Valley, 12; Nevada City, Nev., 13; Carson, 14; Virginia City, 16, 17; Eureka, 19, 20, 21; Salt Lake, 23, 24, 26; Ogden, 27; Cheyenne, 28; Denver, 30, week; Leadville, June 6, week.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Leadville, 3 to 7; Denver, 8, week; Boulder, 16; Ogden, Utah, 18, Salt Lake City, 19, 20.

HAVERLY'S COLORED MINSTRELS: Leavenworth, Kan., 5; Kansas City, Mo., 6, 7.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: St. Louis, May 2, week; Cincinnati, 9, week.

HOWORTH'S HIBERNICA: Charleston, W. Va., 9, 10; Ashland, Ky., 11, 12; Ironton, O., 13, 14; Portsmouth, 16, 17; Maysville, Ky., 18.

HILL'S ALL THE RAGE: New York city, 2, four weeks.

HARRISONS (in Photos): Pittsburg, 2, week; New York, 9, week; Baltimore, Md., 16, week; Philadelphia, Pa., 23, week; Boston, Mass., 30, week.

HARRY G. RICHMOND COMEDY COMB: Philadelphia, 2, week; New York, 9, week; Buffalo, 16, week; Baltimore, 23, week; Pittsburg, 30, 31; thence through oil circuit.

HERZOG'S MUSEUM COMB.: Newark, N. J., 2, week; Boston, 9, three weeks.

HYDE & BEHMAN: Brooklyn, 2, week.

HELEN POTTER'S PLEIADES: Auburn, N. Y., 2; Moravia, 3; Homer, 4; Cortland, 5; Oneida, 6; Watertown, 9; Pulaski, 10; Oswego, 11; Newark, 12; Clyde, 13; Brockport, 14; Albion, 16; Toledo, O., 20, 21.

HARRY WEBBER'S NIP AND TUCK COMB.: Franklin, Ind., 6; Greencastle, 7; Vincennes, 9; Evansville, 10; Terre Haute, 11; Danville, Ill., 12; Lafayette, Ind., 13; Fort Wayne, 14; Chicago, Ill., 16, week.

HERRMANN: New York city for a short season.

J. H. RENNE'S BILLEE TAYLOR CO.: Boston, 9, two weeks.

JOSEPH MURPHY: Windsor Theatre, New York, 2, week.

JOHN E. OWENS: Trenton, N. J., 5; Newark, 6; Paterson, 7.

JOSEPH JEFFERSON'S COMB.: Minneapolis, Minn., 5; St. Paul, 6, 7, and close of Spring tour.

KATE CLAXTON: San Francisco, 9, four weeks.

LAWRENCE BARRETT: Iowa City, Ia., 5; Des Moines, 6, 7; Oskaloosa, 9; Ottumwa, 10; Keokuk, 11; Quincy, Ill., 13; Mattoon, 14; Richmond, Ind., 18.

LOTTA COMB.: New York, 2, week; Brooklyn, N. Y., 9, week; New Haven, Conn., 16; Holyoke, Mass., 17; Springfield, 18; Worcester, 19; Providence, R. I., 20, 21; New Bedford, Mass., 23; Fall River, 24; Lynn, 26; Manchester, N. H., 27; Portland, Me., 28, 29.

LINGARD COMEDY COMB.: Salt Lake City, Utah, 2; Chicago, Ill., 9, two weeks.

LEAVITT'S RENTZ SANTLEY CO.: Buffalo, N. Y., 9, week; Detroit, Mich., 16, week; Chicago, Ill., 23, two weeks.

LEAVITT'S MME. RENTZ'S MINSTRELS: Portsmouth, O., 10; Washington C. H., 11; Middletown, 12.

MILES' JUVENILE OPERA CO.: Shamokin, Pa., 5; Ashland, 6; Shenandoah, 7; Mahanoy City, 9; Wilkesbarre, 10; Scranton, 11; Pittston, 12; Allentown, 13, 14.

MY PARTNER (Aldrich & Parsloe): Toronto, Can., 5, 6, 7; Hamilton, 9; Hornellsville, N. Y., 10; Binghamton, 11; Scranton, Pa., Easton, 13; Brooklyn, N. Y., 23, week, closing season.

MITCHELL'S PLEASURE PARTY: Chicago, 1, week.

MCKEE RANKIN (Danites): Montreal, Can., 2, week.

MARY ANDERSON: Paterson, N. J., 6; Trenton, 7.

MAGGIE MITCHELL: Fitchburg, Mass., 5; Manchester, N. H., 6; Lynn, Mass., 7; New Bedford, 9; Fall River, 10; Pawtucket, R. I., 11; Waltham, Mass., 12; Salem, 13; Gloucester, 14.

M. B. CURTIS' SAM'L OF POSEN: Pittsburg, Pa., 2, week; New York, 16, three weeks.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Niblo's Garden, New York, 2, week.

MADISON SQUARE CO. (Hazel Kirke No. 2): Danville, Ill., 5; Decatur, 6; Jacksonville, 7.

MAHN'S COMIC OPERA CO.: Brooklyn, E.D., 2, week; New York City, 16, three weeks.

MR. AND MRS. GEORGE S. KNIGHT: Haverly's 14th St. Theatre, N. Y., 2, two weeks, and Windsor Theatre, 16, week.

MCGIBENEY FAMILY CONCERT CO.: Sandy Creek, Pa., 5; Oil Town, 6, 7, 8; Carthage, 9; Lowville, 10; Boonville, 11; Herkimer, N. Y., 12; Illion, 13, Waterville, 14; Cazenovia, 16; De Ruyter, 17; Homer, 18; Cortland, 19; Ithaca, 20, 21; Oswego, 23, 24; Waverly, 25; Corning, 26; Bath, 27.

MRS. JOSHUA WHITCOMB: Massilon, O., 5; Canton, 6; Akron, 7; Pittsburg, 9, week.

MRS. SCOTT SIDDONS: Glens Falls, N. Y., 5; Saratoga, 6; Troy, 7.

NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Meriden, Conn., 5; Bridgeport, 6; South Norwalk, 7; New York City, 14, week, to close season.

NAT GOODWIN'S FROLIQUES: Cincinnati, 2, week; Chicago, 9, week, and close season.

OLIVER DOUD BYRON: Chicago, 2, two weeks, and close season.

OSBURNE DRAMATIC AND COMEDY CO.: Pleasant Valley, Pa., 4, 5; Mauch Chunk, 6; Summit Hill, 7, 9; Drifton, 10.

ONE HUNDRED WIVES COMB.: Chicago, April 25, two weeks.

PIERCY'S LEGION OF HONOR: Philadelphia, 9, week.

PROF. MCALLISTER: Atlanta, Ga., 2, week; Spartanburg, S. C., 9, week.

ROBSON & CRANE: San Francisco, 2, four weeks.

RICE'S SURPRISE PARTY: Philadelphia, 2, two weeks; Boston, 16, two weeks.

RICE'S EVANGELINE COMB.: Buffalo, N. Y., 12, 13, 14; Rochester, 16, 17, 18.

ROLAND REED COMEDY COMB.: Creston, Ia., 5; Red Oak, 6; Atlantic, 7; Des Moines, 9, 10; Iowa City, 11, 12; Cedar Falls, 13; Waterloo, 14; DeWitt, 16, 17; Clinton, 18, 19.

RICE'S BILLEE TAYLOR TROUPE: Baltimore, Md., 2, week; Philadelphia, Pa., 9, week.

SOL SMITH RUSSELL: Boston, Mass., 9, two weeks.

SALSBURY'S TROUBADOURS: Milwaukee, 5, 6, 7; St. Paul, 9, 10, 11; Minneapolis, 12, 13, 14.

SOLDENE COMIC OPERA CO.: San Francisco, 7, four weeks; Eureka, Nev., 2; Ogden, 9, 10; Salt Lake City, 11, 12, 13, 14; Denver, 16, one week; Leadville, 24, one week.

STETSON (Neck & Neck): Oroville, Cal., 4, 5; Stockton, 7, 8; Vallejo, 9; San Jose, 10, 11; Oakland, 12, 13; take Northern steamer for British Columbia and Oregon 14th.

SALVINI: New York city, 9, 11, 13, 14.

SNELBAKER'S MAJESTICS: Cincinnati, O., 2, week; St. Louis, 9, week.

SELINA FETTER CO.: Louisville, 2, week.

STANDARD THEATRE CO.: Penn Yan, N. Y., 5; Rochester, 6, 7; Toronto, Can., 9, 10; Chicago, 16, week.

STRAKOSCH-HESS OPERA CO.: Meadville, Pa., 5; Oil City, 6; Bradford, 7; Elmira, N. Y., 8.

TONY PASTOR'S TRAVELING CO.: Worcester, Mass., 5; Providence, R. I., 6, 7; Brooklyn, 9, week.

THE TOURISTS: Sacremento, Cal., 5, 6, 7; Carson City, Nev., 9, 10; Virginia City, 11, 12, 13, 14; thence direct to Rochester, N. Y.

THOMAS W. KEENE: San Francisco, May 16, four weeks.

TONY DENIER'S HUMPTY DUMPTY: Boston, 2, one week.

THATCHER & RYMAN'S MINSTRELS: Boston, 25, two weeks.

THEODORE THOMAS AND ORCHESTRA: Boston, Mass., 9, two weeks.

THE JOLLITIES: Dexter, Me., 5; Belfast, 6; Bangor, 7.

VOKES FAMILY: New York, 2, four weeks.

WILLIE EDOUIN'S SPARKS COMB.: Bush Street Theatre, San Francisco, Cal., 17, for an indefinite period.

Boston.

The Park Theatre has been filled every night during the engagement of Madame Janauschek. The lady appeared as Lady Deadlock, Mary Stuart, Countess (Mother and Son) and Medea. The play of Mother and Son is an adaptation from The Neighbors by Miss Janet Tucker of London, and not the play which has been so often represented here by the Union Square co., although some of our critics saw fit to write a criticism upon it, presuming it to be the one they had seen at the Park Theatre for several seasons past. Janauschek's play had received but one representation in this city, and that was during her last engagement here at the Globe theatre in '79. Her conception of the character of the Countess leaves no doubt of the sincerity of her passion, and indicates its depth and ardor. The performance is full of merits and one of the most intense pieces of acting I ever witnessed. Look at the performance and one sees acting that is instilled with true genius; the wonderful change that has been wrought in the broken hearted woman who reproaches herself for the crime that she never forgets; the performance undergoes a complete change—the voice is altered, the characteristics of a noble lady are gone and in their place are left the heart-broken wails which emanate from the depths of a repentant soul. Powerful indeed is her acting here, and it fills the audience with the greatest of sympathy and interest. The situation of meeting the discarded son is an extraordinary one. All this is done with consummate art, and the reconciliation is most electrical and puts a termination to one of the most original and thoroughly consistent pieces of acting it has ever been my good fortune to criticise. The talent brought to bear upon the realization of the characters of Lady Dedlock and Hortense by Janauschek not only struck the proper key note in popular estimation in our country, but it has attracted the attention and received the undoubted appreciation of thousands in Europe, and to Janauschek belongs the high credit of having realized the telling points in those characters which never fail to impress by its graphic earnestness and power. The artiste has made the parts a thorough study and secured an amount of honest realism which could hardly be exceeded. There is a certain subtlety about the impersonation of Hortense which irresistibly attracts, and throughout the wonderfully impressive performance there could not but be admiration for talent which could so embody nature in its most touching form. Whether as the dignified and silent Lady Dedlock or the spiteful Hortense, Janauschek never forgets the consistency and reality of the situations, and the general result was a performance of rare interest and wonderful display of artistic genius. There was much sincere appreciation of the part of Brecket, by Harry Meredith, who deserves the highest commendation for the manner in which he acted the character. Kate Fletcher made an excellent Jo. Mr. and Mrs. Carhart deserve great praise for their fine rendition of Tulkinghorn and Mrs. Rouncenell. Janauschek closed her engagement on Saturday night to a crowded house, appearing in her great role of Mary Stuart. It was a pity that the engagement could not have been extended one week more, as the great success of the past week warranted a continuance of the superb impersonations of this great and talented actress. This week the Union Square co. from New York City in Felicia. The co. everybody knows is a superior one and their engagement will be a most brilliant one. Daniel Rochat, Danicheffs, Banker's Daughter and The Two Orphans will be produced successively, thus closing a brilliant season at one of Boston's most popular theatres. During the Summer recess the theatre will be closed, when extensive improvements and alterations will be made preparatory for the opening of the Fall campaign.

The beautiful play of David Garrick (Sullivan) was the only new play that Salvini appeared in during his second engagement at the Globe Theatre. On Friday night Mr. Chizzola, the manager of Salvini during his final engagement, received a benefit, the great actor appearing for the first time in this city for eight years as Sullivan. The house contained a most excellent audience, numbering the elite of the city; and I am lost in doubt whether the more to admire the genius of the author in portraying from the historical record of the acts of the great actors the thoughts which influenced his subject to action, his slowness to analyze the human passions, the sparkling streams of his wit, the strength and easy flow of language, or the genius of the actor who can so far sympathize with nature as to again produce in the flesh the original of a meagre sketch surrounded by the circumstances which have been imagined to have actuated the hero. In the list of Salvini's pieces I can scarcely recall one that is more true to nature and stronger in conception than the interesting study of Sullivan. Salvini's conception was natural, manly and vigorous; there was a simplicity, a guilelessness about it which thoroughly harmonized with the character. His interview with the daughter of Robertson had in it all the freedom of one who, subdued by an effable tenderness, languished to proclaim a love hidden by tender respect and affection. In the second and third acts his scenes were noticeable for the wonderful display of a talent which few actors possess—a man heated and overcome by rum, as is supposed, behaving in a most drunken manner. Actors as a rule forget that they are acting the drunkard and descend to buffoonery and vulgarity; not so with Salvini. His acting was noticeable for the intensity of its despair, which was well sustained and was extremely delicate, and while betraying suppressed agony at the part he was assuming was most effective and natural. On the whole the performance was one never to be forgotten, and the large audience who were so fortunate as to be present congratulated themselves upon witnessing a performance that was never surpassed by any actor of the present day. Salvini closed his engagement on Saturday afternoon to an overwhelming house, appearing as Macbeth. This week, the first of the Summer season, Harrigan & Hart in Mulligan's Silver Wedding.

The great success of the ever welcome Silver Spoon induced the management of the Boston Theatre to revive the favorite play for a week at this popular establishment. The Silver Spoon would be nothing without Mr. Warren and Mrs. Vincent, and these excellent performers again came to the front with their own excellent personations of Balkins and Hannah Partridge. The Museum was crowded at every performance, and always will be when Silver Spoon is announced with Mr. Warren as Jefferson Balkins. On Saturday night the popular leading man, and one of the best in the country, Charles Barrow, received a benefit, appearing as Bertuccio in Fools Revenge, and pleased everybody by his rendition of the character. Every phase of this part was most splendidly depicted. This week Norcross & Grayson's company in The Mascot.

The Mascot drew a fine business at the Gaiety last week, and on Friday night on the occasion of Helen Carter's benefit the theatre was crowded. This week the company go to the Boston Museum, and Tony Denier in Humpty Dumpty comes to the house. Billee Taylor is announced for May 9.

Thatcher & Ryman's Minstrels did a very large business at the Howard last week. The co. is a most excellent one, the first part being the best I ever witnessed; but W. H. Rice as Sarah Heartburn was disgusting, and ruined the entire performance by his unpardonable effrontery. This week Uncle Tom's Cabin.

Billee Taylor was produced at the Novelty Theatre last week, being an adaptation by Fred. Stevenson and a most meritorious one. Richard Golden has made a hit, also Annie Guenther; the remainder of the cast were in the main excellent. Business good.

The Great Dime Show at the Boylston Museum continues to attract crowds at every performance this week; Turner, Welsh & Harris, Ada Forrest, Morton & Miles, Nellie Hague, Lew Cole, Georgie Melnotte, Frank Lawton and James Roche appear.

Chicago.

Presumably one-half our theatre-going population have not had the bother and vexation concurrent with May-day, but I am not far out when I state that fully two-thirds of them have had some sort of Spring cleaning or other household trouble of that ilk to occupy their attention, and such being the admitted fact, it is all the more surprising that audiences so large have been out, especially considering the light character of the attractions offered at all the leading theatres. I am sure once is amply sufficient to witness the One Hundred Wives, which has already had its week at McVicker's and just finishes the second, even though it be the work conjointly of two such men as Pierce and Runnion of local fame, yet that drama (?) had the good luck to attract money; and then again who could be over-impressed with Campbell's effort, Fairfax, at Hooley's? Still people went to see it, and but little more can be said of the mess of porridge William Mitchell served up at the Grand, Our Goblins.

Still less may be said as to the worth of those loud-voiced colored people who have shouted themselves hoarse at Haverly's. By the way, this house still exists, and as long as the slight misunderstanding which now seems to bother the School Board and the bank folks exists I suppose the Colonel will reap the benefit and keep up the curtain. Fitzsimmons, who is Jack's right bower, said to me the other day: "We have no idea that there is to be any move—that is, we don't bother our heads about it. We let the newspaper men tell just what they want to, and if the guesses they make don't come right why they can contradict them next day. We occupy the position of the 'bone' in this dog fight. See?" And so it is. The "bone" lays still during the fracas, and perhaps some new turn of the wheel may change the whole case and leave Haverly just where he is. At any rate the other managers here need not lay the flattering unction to their souls that Haverly is going to leave the field clear to them. He tells me he has a book full of engagements for a year to come, and I believe him.

Without doubt we have ample room in a city of this size for four first-class theatres, and I am not out of the way when I state that an opera house devoted to opera and grand spectacular plays would be profitable.

I should think that the scheme of a memorial building, which is what is in the wind hereaway, would be far more acceptable to the citizens at large were it to combine a first-class opera house and art gallery. What two sister muses so amiably combine as do Art and Music? Let the library people wait for the ample building which the Newbury estate will erect, and which is to cost not less than a round million. Is not that ample and does it not fill every want which the populace can desire for literary food? Can any city in this country show a better? Certainly not. Then I should surely think that the opera house and art gallery plan would be the essential desideratum. You in New York are to have your music served up to you in gilded palaces, if report speaks truly, but we "have not where to lay its head," as it were, and a few over-zealous savants are moving everything to make our memorial building a library. But let me drop a hint: I rather think the whole thing will fizzle out.

Tom Keene seems to be getting an odd lot for his trip to 'Frisco. George Learock, whom you will remember was one time a member of the McVicker stock co. and who has lately been doing leading business in Emmet's Variety Show on the west side, known as the Academy of Music, has gone to join the new star, I call Keene new from the remarkable freshness of his work, and Carl Arndt has also passed beyond for the same purpose; but then Billy Hayden can, from the conglomeration, make (on the bills) a "most successful Eastern company," and Keene being a strong favorite in the Golden State will doubtless carry off "gems of purest ray" in the shape of bank notes. John Hooley, too, has gone with Keene to represent Manager Dick Hooley's interest in that star, who as you may not know is under the wing of Hayden and Hooley for the West, or as the English say, "limited."

We are to be quite a starting point this summer. Rose Wood goes out under Hamlin & Davis' management for a short season and James O'Neill is down for the same course of treatment, and Will Davis is even now organizing the old Church Choir co. into an opera troupe for the production of Billee Taylor and Olivette in the Northwest. By the by the Ideal Opera co., who were with us lately, sang Olivette in a manner that made us believe we had not heard it before, as the previous cos. had only acted it with a poor attempt at the musical beauties with which this opera is filled. You have ere this, doubtless, heard of the fuss made over the refusal of the hotel keepers of Springfield (our capitol) to give the Fisk Jubilee Singers lodging owing to the color line, etc. Well, do not be led into strong language as some of the daily papers here were. The whole thing on investigation proved false, and merely an advertising dodge of the clever advance agent. The Legislature is in session and all the hotels are packed to the brim, and of course it was out of the question that even members of the corps legislative should be turned out to make room for the singers, and private quarters were promptly secured for them; but the agent used the fact as ably as a Haverly or a Hayden might have done. You see it's all in knowing how to turn a disagreeable fact to advantage.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Mary Anderson terminated a remarkably successful week 30th. Gauging the star's ability by her great popularity Miss Anderson should be one of the most accomplished artistes of the stage, but to the close observer there is a monotony of voice and gesture which somewhat impairs her representations. Meg Merriles announced for 30th was shelved, and Ingomar with the star as Parthenia was presented instead. Milnes Levick rendered efficient service in support, as also did Atkins Lawrence, J. McDonald and Emma Maddern. During the present week Colonel Snelbaker's Majestic comb., comprising some fifty specially performers, will entertain the habitues of the Grand. Haverly's European Mastodons week of 9th.

Pike's Opera House (Louis Ballenberg, manager): Ford's Comic Opera co. presented a version of Olivette differing somewhat from that of the Soldene co. but superior in many respects, and the troupe suffered nowise by contrast with their predecessors; Blanche Chapman made a vivacious Olivette and was warmly received by her Cincinnati admirers. Amy Gordon as the Countess made up handsomely and sang her numbers in pleasing style; the little lady was here last season with the Our Goblins party and her assumption of her present important role bears ample evidence of close study and consequently improvement in her profession. Charles H. Drew as the Duke, Lang as Valentine and Denham as Capt. D'Merrimac made up a brilliant cast. A large number of local gags and new features were interpolated, which, judging by the hearty applause that greeted them, were highly relished. The co. departed for Cleveland 1st, opening in latter city 2d. The house will remain closed until September, when Miles & Ballenberg will open it for a short season during the Exposition.

Heuck's Opera House (James Collins, manager): The fact that, despite the fossilized Uncle Tom's Cabin constituting the sole attraction of the week, Jay Rial's comb. were successful in comfortably filling the house at every performance speaks volumes for the excellence of the troupe in its entirety. L. R. Stockwell as Marks developed considerable ability as a comedian. During the current week Nat Goodwin's Froliques will present for the first time in this city his new play Love at School, with Jennie Weathersby and Ella Chapman in the leading feminine roles. It is the clever comedian's first appearance at this popular "over-the-Rhine" resort and the management confidently anticipate a series of overflowing houses. Frank Mayo is underlined for week of 9th, with The Streets of New York as the attraction.

Coliseum Opera House (Thomas E. Snelbaker, manager): John Morrissey and his laughable sketch A Slippery Day proved the feature during the past week. Manager Snelbaker has decided to bring the season to a close and will in conjunction with business manager Charley Smith devote his sole attention to his Majestic comb. In the interim a number of needed improvements will be completed and during the ensuing season the sale of liquors will be discontinued. The house will probably be opened in September under Col. Snelbaker's able management.

Items: Harry Lewis, treasurer of the Grand, benefits 16th.—John Collins, who will manage Fred Warde's business during the coming season, was in the city during the past week.—Manager Miles departed for New York city 29th, and will endeavor to arrange for the early production of The World at his house before the close of the season.—The San Francisco Quartette, who have recently concluded a successful season with McIntyre & Heath's Southern Minstrels, reached their homes in this city 27th. Levy the cornetist will concertize at Heuck's 1st.—Archie McKenzie and Frank D. Hall, representing respectively the advance interests of Nat Goodwin and Frank Mayo, are in the city.—B. S. Crane, treasurer of the C. L. Davis comb., who was recently robbed at the Gibson House in this city, has instituted suit against the proprietors of the hotel.—Manager R. E. Stevens arrived in the city 28th.—The benefit tendered the Elks at the Grand 27th netted about $1,000.—Mary Anderson was the recipient of a serenade by the Elks on the 26th.—John E. McDonough, Ada Page and Mrs. W. H. Compton left for Evansville 29th, opening at John Edwards' new theatre in latter city 2d inst.—Bob Miles is seriously contemplating the feasibility of joining forces with Spaulding of St. Louis, Brooks and Dickson of Detroit and Indianapolis, and Bidwell of Memphis and New Orleans, for the purpose of establishing a Western Circuit and controlling the leading attractions in their respective cities.—Virgie Jackson rejoins Snelbaker's Majestic comb., opening with the party at the Grand in this city 2d. Charles S. Smith, one of the most accomplished theatrical advertisers in the country and recently business manager of the Coliseum, will during the remainder of the season look after the advance interests of the Majestics. Charley leaves for the Pacific Slope 3d inst. to herald the co's. arrival in San Francisco.—Joseph Brooks of Brooks & Dickson was in town 28th en route to New York.—Matters theatrical in Cincinnati will assume a somewhat dull aspect during the current weeks, Heuck's and the Grand being the only theatres open. The season at Heuck's, which has been a prosperous one, terminates June 4.—Gus C. Huber, advertising agent of Bidwell's New Orleans theatre, has been in the city during the greater part of the past week.

Philadelphia.

The novelty of the week at the theatres is Back from the Grave at the Arch. George Darrell is the "celebrated Australian actor-author," according to the bills. His play is an "entirely original mystic-sensation drama." This description covers the whole thing. There is no doubt that it is original, and there is enough of the mystic and sensational about it to run half a dozen variety theatres of the blood-and-thunder sort for an entire season. Mr. Darrell is a spiritualist, and his play is made up of trances and

meric situations of the most approved order. He seeks out villiany by his spiritualism, and when it comes to finding the abducted girl of the play, a trance or two discovers the hiding place and the mesmericant paralizes the abductors. It isn't likely to become very famous as a drama, but there is no doubt that it is novel enough. Mrs. John Drew and Sam Kemple have leading parts.

At the other theatres the bills are light. Fun on the Bristol follows Tony Pastor, who filled the time last week.

At the Chestnut Stuart & Gray's Billee Taylor co. proved quite successful and is to remain the present week.

At the Opera House Cinderella at School is the best of the attractions of the week of the lighter order. It is sparkling, lively and bright.

The Museum opens with Pygmalion and Galatea, which is presented with the usual good taste of the Museum co. The Marble Heart is the play for the matinees.

John S. Clarke is to open at the Lyceum Theatre on Wednesday; too late for a notice this week. After a brief engagement he goes to London. The play, entitled Dick Drake, Dare Devil, was written by J. R. Planche, and the cast is to be thus: Dick Drake, John S. Clarke; Wylie Reynard, W. H. Vernon; Snare (his confederates, W. Herbert; Lionel Lester, Frank Roberts; Sir Ralph Ramble, J. P. Maylin; General Manly, Willis Page; Robert, J. Taylor; Joe, Mr. Townsend; Marie (an orphan), Rose Wood; Peggie Pindle, Blanche Thompson. This event is of some importance to Philadelphia, as it opens up one of the prettiest theatres in this city. Mr. Clarke has had the house thoroughly overhauled, and has introduced such improvements that the theatre is to all practical purposes new. The stairway to the balcony is wide enough for eight persons to pass up abreast and the changes throughout are on a similar scale. Even the front of the building has been pulled down and the frame work has given place to brick. It is now one of the most comfortable theatres in Philadelphia, and those who attend Mr. Clarke's performances will be surprised at the tranformation.

Items: The Legion of Honor returns next week to the Walnut.—Mrs. Drew had a warm welcome at the Arch Street theatre on Monday night.—The Opera House revives Billee Taylor next week.—This is the last week of the regular season at the National; the principal attraction is Harry Richmond's Epitaphs.—C. A. Mendum, manager of the Arch Street Theatre, which has had a most successful season, has a benefit on Monday night next. Among the artists volunteering are Mrs. John Drew, William D. Gemmill, Sam Kemple, George Darrell, Russell Basset, Fred Maeder, Mme. Ella Montejo, Annabel Dudley and Carrie Wyatt.—William Davidge, Jr., has a benefit at the Museum on Friday afternoon and evening; the full Museum co. will appear.—The town is free of circuses at last.

San Francisco.

MONDAY, April 25, 1881.

California Theatre (Charles E. Locke, lessee and manager): After a great deal of talk and underlining, Billee Taylor was finally produced last Monday night by the Emilie Melville co. instead of Soldene. The whole thing has been under the careful supervision of Harry Allen, and to his credit the whole production is excellent in cast with exceptions noted below, costumes and scenic effects. It has not drawn as well as was expected, and at the Saturday matinee the only really full house of the week was present. The week's business, on the whole, was only fair. Of course Emilie Melville made an excellent Phoebe, and she was loudly applauded upon her reappearance, as she is a favorite with our theatregoers. Al. Henderson made the most of Crabb, the villainous schoolmaster, and Harry Allen as Sir Mincing Lane was up to his usual standard. Alonzo Hatch, the tenor of the co., appeared completely out of his element as Billee Taylor and his acting was simply bad, as was Max Freeman as Captain Flapper. Imagine a German comedian playing an English naval officer! Tom Casselli did not catch the real spirit of Ben Barnacle, consequently he did not infuse as much fun in the character as is his wont. The Eliza of Mrs. Saunders was really a clever bit of acting, although one of the minor characters. The Arabella of Lillie Post was good. This young lady is rapidly improving. The chorus, which was large, was well managed, especially the "charity girls." A word of praise must be accorded Forrest Seabury for the excellence of his scenery. The opera will be continued Monday and Tuesday of this week, when Pinafore, Boccaccio and Royal Middy fill the remainder of the week, and on next Sunday (May 1) Maguire & Field take the lesseeship and management, having as their first attraction Gus Williams in Our German Senator, who plays two weeks and is followed by John T. Raymond as Fresh, the American.

Bush Street Theatre (Charles E. Locke, proprietor): The numerous attractions elsewhere during the week have apparently made no impression on The Strategists, as the past week's business was fully equal to the opening week. The piece has "hit 'em hard," but this week will finish the present very successful engagement, as Robson & Crane open next Monday (May 2) in Sharps and Flats.

Standard Theatre (Charles E. Locke, proprietor): Willie Edouin's Sparks co. (an excellent one, too) opened here last Monday in Dreams; or, Fun in a Photograph Gallery, and continued all the week to good business. The piece is of the same character that appears to catch the public nowadays, having no plot whatever, and of a light, airy nature, introducing any amount of singing and funny business. Jaques Kruger as the Photographer was very comical, as was J. T. Powers as Chip Cheeky, a very nonsensical and improbable character. Willie Edouin and Alice Atherton are both old favorites, and were well received. Hattie Dumare as the French lady observer was very comical. The revolving scene from the Photograph Gallery back to the farmer's sitting-room and fireside was well managed. It is a very fine stage effect. Horrors will be brought out Monday, May 2, when it is expected the present company will be strengthened by the addition of Roland Reed and W. C. Crosbie, a local comedian of some note.

The Baldwin Theatre (Thomas Maguire, manager): Smith & Mestayer's Tourists played a fair week's business considering the many attractions elsewhere. Some change will be made in the performance this week, and the scene on the Pullman cars will be considerably localized. Will A. Mestayer takes a farewell benefit 30th, when a specially prepared bill will be given, including the delightful little comedy of Woodcock's Little Games. 2d the Olympic Club take their annual benefit at this house, and 3d Mrs. Jane Bruner will probably bring out her new play entitled A Mad World. 9th the management say they will bring out the Madison Square success—Hazel Kirke.

Tivoli Garden (Kreling Brothers, proprietors): An unexpected change took place here last Thursday, Harry Gates and Hattie Moore, who have been the leading members of the Tivoli Opera co. for the past two years, being replaced by John W. McKenzie and Ethel Lynton (wife of Will Bray of the Tourists). The new comers have creditably acquitted themselves as Valentine and Olivette respectively. Business is still large and Olivette will be continued for the present.

Winter Garden (F. F. Morse, manager): On account of financial difficulties this place closed last Thursday night. The management did not seem to carry out its agreements, consequently the inevitable strike occurred, which closed up the concern. The owners of the building, Messrs. Maack and Stable, will now assume the financial management, and after redecorating and improving the building, will probably reopen in about a week or ten days, but with what has not yet developed. Either James A. Meade or M. A. Kennedy will be the manager.

Adelphi Theatre (Ned Buckley, proprietor): Charles Thornton closed his last week in Simon Kenton and the new local sketch The Excursionists, which drew fairly well. The Female Detective, with Mollie Williams, will be produced this (Monday) evening, and on next Monday, May 2, Harry LeClair and W. J. Russell, sketch artists, commence a brief engagement, appearing in their new sensational protean drama Just in Time.

Bella Union Theatre (Henry Montague, manager): Business past week only fair here. The usual olio, and ending with one of Montague's afterpieces. Morton, Leavitt and Jennie Allen were the new faces Saturday night. They appeared in their new comedy of Mixtures.

Items: John H. Robb, business agent for Gus Williams' German Senator comb., arrived in town last week. The co. will probably arrive Friday next.—George Y. Stevens, who left here last Summer as stage manager of California Through Death Valley co., returned for a visit last week.—Mestayer says that The Tourists for next season will be an entirely new co. with one or two exceptions. Hooley's Big Four Minstrels left for Victoria, B. C., on Wednesday last. Dr. Simon Quinlin accompanied them.

Baltimore.

Holliday Street Theatre (J. W. Albaugh, manager): Corinne and her Merriemakers have been giving a musical play entitled The Glass Slipper to fair-sized audiences during the week. It is simply a variety show, and not a very good one at that. Little Corinne herself is good, quite phenomenal; but her supporting co. is a queer one. Next week D'Oly Carte and E. E. Rice's Billee Taylor co.; May 9, Acme Olivette co.

Ford's Opera House (John T. Ford, proprietor): John E. Owens appeared in That Man from Cattaraugus and Dr. Clyde, and was warmly received by his many friends here. Mr. Owens' performance of That Man was very comical, though the play itself amounts to nothing; some of the business is decidedly antiquated. As Higgins in Dr. Clyde he was a success. G. H. Griffiths as Dr. Clyde gave us a fine piece of character acting. The co. were not familiar with their lines in Dr. Clyde, and the prompter could be heard time and again. Next week, Monday night, Billee Taylor for benefit of Free Summer Excursion Society; May 3, 4, and 5, house closed; 6th and 7th, Salvini.

Monumental Theatre (Ad. Kernan, manager): Hyde & Behman's Comedy co. gave an excellent variety entertainment to immense houses all the week. With a few exceptions the co. is the same as when it appeared here several months ago; the new comers were the Peasleys, in a neat Irish sketch; Bryant & Hoey, with their musical melange, and Nimmie Kent, song-and-dance artiste; Niles & Evans, Watson and Alice Hutchings were well received, and Hugh Fay and Billy Barry in Muldoon's Picnic kept the house in roars of laughter. Next week, The Fieldings, John and Maggie, in The Yacht Club, with their own co.

Front Street Theatre (Daniel A. Kelly, manager): Frank Frayne in his new sensational drama Mardo played to fair audiences. The play is intensely sensational and aroused the "upper" classes. The play was well mounted and the co. good. Next week, Frank Frayne in Si Slocum.

Items: Manager S. W. Fort will take a benefit on Wednesday night, May 4, when the Boston Ideal co. will give Fatinitza; Thursday this co. will sing Olivette.—The Baltimore Oratorio Society will sing Handel's Messiah May 15 and 16. The soloists are: Annie Norton, soprano; Emily Winant, alto; Theodore Foedt, tenor, and Franz Remmertz, bass; musical director, Prof. Fritz Fincke.

St. Louis.

Olympic Theatre (Charles A. Spalding, manager): Genevieve Ward had a most successful week, the houses being crowded after the first performance of Forget-Me-Not. Miss Ward was generally pronounced by the critics the most finished actress that has appeared in St. Louis for many seasons. Haverly's Mastodons open this evening for a week. Snelbaker's Majestics open a season May 8.

Pope's Theatre (Charles Pope, manager): Prof. Seeman's engagement was successful, but not so much soas was his first engagement owing to the car-drivers' and conductors' strike, which has prevailed almost during the entire week.

Items: Manager Charles Pope has entered suit against Genevieve Ward for breach of contract.—Negotiations are in progress for the engagement of Roshelle, the new dramatic star, for her appearance at Pope's Theatre this month.—Jay Rial's Humpty Dumpty at popular prices will occupy the boards at Pope's Theatre the coming week.—During the week beginning 16th Wayman McCreery's new comic opera of L'Afrique will hold the boards at the Olympic Theatre. Mr. McCreery is a St. Louis gentleman of fine cultivation and musical talents. The libretto of the piece will be furnished by Mr. W. W. Schuyler and the cast will be selected from the ranks of St. Louis amateurs.—There is considerable talk of a new variety theatre being erected in St. Louis.

Brooklyn.

Novelty (Theall & Williams, managers): Mahn's Opera co. produced Boccaccio this week. On Monday evening the opening was very satisfactory, the house good and the opera well rendered. Billee Taylor will follow next week.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Dion Boucicault appeared as Conn The Shaughraun before a large audience on Monday evening. The play is a favorite one in Brooklyn as well as elsewhere and is liberally patronized. It is well set and the co. good. Lotta follows The Shaughraun next week in Little Nell, the Marchioness, La Cigale and Musette.

Academy of Music (David Taylor, lessee): Sarah Bernhardt has played two very successful engagements at this house. Frou Frou was produced 30th before a large audience. Camille was played to equally pleasant results on the 3d. It is to be regretted that her stay has been so short in the City of Churches. On Monday evening Maritana was given by the Amateur Opera Association of Brooklyn, under auspices of Brooklyn Council No. 72, Royal Arcanum. On Friday evening a grand testimonial will be given Sig. Luciano Conterno. His full band of forty pieces as organized for Brighton Beach this season will appear, assisted by J. Levy and Sig. Ferranti. The Kunkle will play the second and third acts of Smike.

Park (Col. W. E. Sinn, manager): On Monday evening standing room was at a premium when the drop rolled up on the first act of Fresh the American. The piece, though shallow, gives Raymond an opportunity to distinguish himself. The scenery and stage appointments are the same as used at the New York Park Theatre. Next week Tony Pastor and co.

Hyde & Behman's Theatre (Hyde & Behman, managers): Thatcher & Ryman's Minstrels hold the boards at this house for the present week. The programme consists of a burlesque entitled All-of-It; business is excellent. Next week the Hyde & Behman road co. will return after a successful season of four months through the East, South and West.

Alabama.

EUFAULA.

Barnett's Opera House (P. N. Morris, manager): No attractions this week, Uncle Tom's Cabin co. having canceled engagement for 30th. Nothing booked for next month.

Items: Banks Winter, the tenor, is no longer with the Arlington Minstrels.—Robinson & Carter's Excelsior Minstrels have disbanded till next season, when it will be reorganized.

Connecticut.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): The sole event of the week at this house was the Fieldings (John and Maggie) in The Yacht Club. The play is the same style as The Tourists, but much weaker. With the exception of the quartette composed of Messrs. Hammond, Earle, Hawley and West the co. was poor. The houses both nights were small. Nothing next week.

New Haven Opera House (John M. Near, manager): The announcement by Manager Near that the regular Union Square co. would appear in Felicia drew together an audience which packed the house 25th. Every one of the co. received a warm welcome, and applause and recalls before the curtain were frequent. The co. was at its best and fully satisfied the expectations of the audience. Collier's Banker's Daughter comb. gave a good rendition of that popular play 27th to a big house. Every character was well taken, and to particularize would occupy more than the allotted space. H. M. S. Pinafore by pupils from the New Haven Conservatory of Music drew crowded houses at every performance 28th, 29th and 30th. Coming: 6th, 7th and matinee, Annie Pixley in M'liss.

Peck's Grand Opera House (Clark Peck, proprietor): During the past week the attractions of Bunnell's Museum have drawn crowds both afternoons and evenings, packed houses being invariably the rule. Coming: 2d, Tony Pastor; 4th, lecture on Obelisk; 5th, benefit of Land League.

Items: The engagement of the regular Union Square co. by Manager Near to play the New England circuit has proved a decided success, and reflects great credit upon the enterprise of our popular manager.—E. L. Tilton has been engaged as stage manager of the play to be given at the New Haven Opera House 20th by the students of Yale College.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Hartford enjoyed a first-class entertainment, matinee and evening of Saturday, 30th, in the performance of Felicia by the Union Square co. and responded generously to the call by filling the house both times. It was a treat to have so complete a co. and fair a play with us, in true metropolitan style, and it was a satisfaction to have no waits between acts, which kept the audience in their seats, and even the irrepressible student had to forego his cigarette. This week Bunnell occupies the house with his wonders. Amusements beyond that are sparse, though many rumors of atttactions coming are in the air; among others a Gerster concert.

American Theatre (W. S. Ross, manager): A good show and good business. Harry Constantine produced Cinderella in very good style, Lillie Wood playing the Prince; Fanny Lucille, Daudini; Harry himself, Clorinda. Alice Gleason played Cinderella till Friday, when she had to succumb to severe illness, and the part was assumed by Gertie Seaman. Miss Gleason has been compelled to cancel all dates for the season. This week Fanny Herring is to play Little Buckshot, supported by the stock co., together with a good variety olio. Mr. Ross, manager, has been quite sick but is again up and around. The season will probably close 7th.

BRIDGEPORT.

Palmer's Union Square co. in Felicia 24th to a large and fashionable audience. The co. was a good one, but the play was a disappointment to the audience. John Thompson's Around the World comb. to poor business 27th. Banker's Daughter 28th to good business; an enjoyable entertainment. Mrs. George Vandenhoff 29th in select recitations. Tony Denier's Humpty Dumpty 30th to fair business.

DANBURY.

Opera House (J. S. Taylor, manager): John Thompson 25th to poor business. Mr. and Mrs. George S. Knight in Otto 29th gave a pleasing entertainment. Closed the season here. Collier's Banker's Daughter comb. 30th to fair house.

WILLIMANTIC.

Loomer Opera House (Silas F. Loomer, proprietor): Fielding's Yacht Club comb. 27th to poor business. John Thompson's Around the World co. 30th to poor business.

Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Minnie Palmer closed 23d. Mr. Fitzpatrick as David Doodle and Emily Stone as Samantha Smith are worthy of mention. The Lingard Comedy co. commenced a week's engagement 25th to a fair house. The co. is headed by William, Horace and Alice Dunning Lingard, who gave some excellent portraitures in Stolen Kisses. Charles Overton as Paul Becks is a fine stock actor, and personates the crusty old Englishman to perfection. The Pirates of Penzance, commencing May 22, is the next attraction. It will be butchered by amateurs. Haverly's Widow Bedott, with Bishop as the Widow, 9th.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Sadie Connolly, Hulena Malcome and Ada Hulmes, re-engaged. The Mysterious Blonde, with Harry Lansing as the Blonde, is the weekly sensation. Harry is one of the best female impersonators traveling.

Items: Frank A. Paul, Haverly's advance for Widow Bedott co., is here.—The amusement outlook is the best Colorado has ever known.—A. Kaufman has been appointed leader of the orchestra of the Tabor Opera House.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Kate Claxton closed 23d, playing the Snow Flower. Miss Claxton did the largest business ever done in the city. The Double Marriage was put on 22d and was received very well. With the exception of Mr. Stevenson the support was good. He should not have appeared at all as he was hardly able to speak above a whisper. Maude Granger opened 25th in Camille and is playing to very fair houses. Her support, from Langrishe & Pierce's Denver stock co., is very poor and places her at a disadvantage. Booked: Rose Lisle in Widow Bedott.

Items: The manager of Tabor Opera House gave the house to Miss Claxton six nights free to keep her out of the Academy of Music. Both houses were offered her gratis. As the Tabor was twice as large she accepted it. This saved her about two hundred dollars.—Grand Central Variety Theatre is doing very small business of late.

Delaware.

WILMINGTON.

Grand Opera House (J. R. Baylis, manager): Boston Colored Ideal Musical co. 29th and 30th to light houses. John E. Owens as That Man from Cattaraugus 2d to a good business. He was well supported, and the performance seems to have "caught on." Booked: 16th, Cinderella at School; 18th, Child of the State.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Carte & Rice's co. in Billee Taylor to fair business last week. Go from here to Baltimore. Miss Annie Eva Fay in materializations Sunday evening. The Acme Olivette co. this week. Philharmonic Society in Creation and Stabat Mater 13th and 14th with Campanini as principal attraction.

Ford's Opera House (John T. Ford, managers): The Ford Billee Taylor party gave up the contest on Wednesday evening, and the house was closed rest of week. Sheldon's Juveniles in Pirates of Penzance 2d; Salvini 3d and 4th in The Gladiator and Othello. Joseph S. Sessford has benefit 5th, Pirates of Penzance by local talent, Eva Mills as Mabel. The long-looked for Boston Ideals are billed for 6th and 7th in Olivette, Fatinitza and Chimes of Normandy.

Lincoln Hall (Pratt & Son, managers): H. A. Foresman's benefit concert 28th was very successful. The Colored Ideals 2d and 3d.

Theatre Comique (Jake Budd, manager): Henry E. Belmar in Our Bijah; or, The Double Life. The variety people are: The Maxwells, Daisy Norwood, The Ryans, J. M. Johnson, George H. Waite, Donnelly & Drew and Dick Mack. Dennie O'Neil has benefit 6th.

Items: The regular season at the theatres closes this week.—The amateurs now have a chance to get an opening occasionally.—The Italian Club appears 9th in Still Waters Run Deep and My Neighbor's Wife.—Edward Abner's Summer Garden opens next Saturday.—Henry Ward Beecher lectures at Congregational Church 3d on "The Reign of the Common People."

Georgia.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Agnes Herndon in Led Astray and Won at Last opened 25th and 26th to moderate business. The star has many admirers in this city and the co. is very evenly balanced.

Item: The Opera House in its new suit of French gray presents quite a beautiful appearance.

AUGUSTA.

Opera House (N. K. Butler, manager): Blind Tom after an absence of three years played to fair audiences 28th and 29th. Barton Hill and Miss Cameron, assisted by amateurs, give an entertainment 2d.

Item: Dr. Eccleston gave An Evening in Westminster Abbey last night at Market Hall to a good house.

ROME.

Nevin Opera House (M. A. Nevin, manager): Prof. J. M. Macallister, magician, commenced an engagement in this city 25th for one week, and has been playing to fair houses. The dramatic season here is now closed.

ATLANTA.

De Give's Opera House (L. De Give, manager): The boards were unoccupied this week. Prof. J. M. Macallister is billed 2d for one performance.

Indiana.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): Strakosch & Hess produced Carmen 27th to a fair house, the manager received deserved censure in advertising people who failed to appear. The leading stars, Torriand, Conly, Byron and Carrington, were missing, and Strakosch & Hess should understand that this sort of thing will be remembered. Laura Schrimer as Carmen was excellent, her interpretation of the wild, hoydenish gipsy stamping her an artist, and she alone saved the opera. Miss Arcon was substituted for Carrington and utterly failed as Michaela; Hugh Talbot as Don Jose was passable, being a robust tenor but very stagey. The orchestra was first-class; the chorus was coarse and amateurish.

Bijou Variety Theatre (Robert Smith, manager): The new stage management was signalized 25th by a marked improvement in the stage settings and general workings of the house. The Bijou Bird Cage was the handsomest scenic display ever seen here; a finely-dressed Female Minstrel scene introduced Yale & Decker, Maggie Foster, Carrie Avery, Blanche Stetson and Gibson & Devarney. In addition the olio introduced Max and Will Morrello, the most accomplished acrobats of the day; business good. New arrivals: The 4 Emeralds—Gibson, Russel, Kennedy & Conway—Dolly Foster, May Staples, Mary Rice, Topack & Moore. Reengaged: Blanche Stetson, Fannie Smith, Grace Munroe, Yale & Decker.

Items: A testimonial has been tendered Manager Smith of the Bijou by our citizens and 6th is the date.—Robert Smith, manager of the Bijou, has secured a lease of a fine suburban Pleasure Garden and will present a full variety entertainment every Sunday, the weather permitting.

VINCENNES.

Green's Opera House (Frank Green, manager): John B. Gough 28th lectured to a good house.

High School Hall (Prof. R. A. Townsend, manager): Ella June Meade's second appearance was greeted by even a larger house than when here last. As an elocutionist she is certainly occupying a high plane. Nothing but circuses booked and the Nip and Tuck co. for 9th.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Nothing new booked. Nip and Tuck comb. 10th.

Apollo Garden Theatre (John Albecker, proprietor): Played to good business during the past week. Coming 9th: Leonard & Flinn in Irish specialties; James Welsh and Millie Delang, sketch artists; Mr. and Mrs. Bodsworth and Mr. and Mrs. Nelson in comedy quartette.

Items: John B. Gough lectured 29th to the largest audience ever assembled in Evansville at Evans' Hall.

ANDERSON.

Union Hall (C. K. McCollough, manager): Harry Webber in Nip and Tuck 25th to a crowded house. The performance was excellent, but owing to the smallness of the stage some of the principal features were cut out.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Bartley Campbell's Galley Slave 23d before a fair audience. Coming: Genevieve Ward in Forget-Me-Not 2d.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Nothing this week. Hazel Kirke is billed for the 3d. Jane Coombs canceled date for the 30th.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Bartley Campbell's My Geraldine comb. 22d to a large and enthusiastic audience. This is the first visit of this comb. but they have made a date for next season, when they may look for a packed house. Strakosch & Hess Grand Opera co. 25th to a good house which would have been packed had not Strakosch disappointed our citizens two years ago by advertising his full co. and only sending Litta with fifteen or twenty for chorus and sending his main co. to Milwaukee, which made at least $200 difference in the house this time. They gave Carmen in fine style. Charlotte Thompson in Camille 26th to a large and enthusiastic audience; the support was fine and Miss Thompson was, as she always is, splendid. Coming: Fiske Jubilee Singers 2d and 3d; Our Goblins 10th; Hazel Kirke 13th; George Holland in Our American Cousin 23d.

Durley Hall (Dr. George S. Smith, manager): Cinderella by home talent 25th, 26th, 28th, 29th and 30th to small houses but good performances. Edith O'Gorman the Escaped Nun 27th to a good house. Coming: Florence Herbert week May 2.

Items: Mr. Young, manager of My Geraldine comb., refused to recognize the credentials of a professed dramatic sheet of your city, which made the correspondent red hot; he declared his intention to annihilate the comb. but as the local papers spoke in the highest praise of it it is hardly probable he will permanently cripple the organization.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, business manager): Bartley Campbell's Galley Slave co. 25th to a good house and gave satisfactory performances. Laura Dainty gives readings 3d. The Fiske University Slave Singers appear 4th and 5th in concert. Mitchell's Pleasure Party comes 9th for J. H. Freeman's benefit.

Adelphi Theatre (W. H. Laird, proprietor): This place continues to paying business; 25th the new faces were Stanford & Russell and John and Stella Cooper.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Haverly's Widow Bedott co. 23d to fair house; the performance was only mediocre. Bartley Campbell's Galley Slave co. 26th to good house; not such, however, as the merits of the co. deserved. Gussie Defrost as Cicely Blaine, Signora Majeroni as Francesca and Frank Evans as Sidney Norcott were repeatedly called before the curtain. Booked: Lawrence Barrett 12th; Our Goblins (benefit Dr. P. H. Marks) 14th.

JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, lessee): Charlotte Thompson 26th in the Planter's Wife to a crowded house. A fine performance, albeit the play is unworthy so excellent a co. Coming: 7th, Madison Square co. in Hazel Kirke; 12th, Romeo and Juliet, benefit of Edna Carey, a Jacksonville lady, who made her debut in Chicago last winter; 17th, Geo. Holland in Our American Cousin.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): The Swedish Lady Quartette in concert 28th to a good house. Booked: 2d, Salsbury Troubadours, 5th, 6th and 7th, Pirates of Penzance by The Rainford Operetta co. Haverly Mastodons 10th; Canfield, Booker & Lamont's Novelty co. 20th.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Florence Herbert and troupe completed a week's engagement in this city 30th. They have made a very favorable impression while here, and have played to increased houses every night. Nothing billed during the coming week.

STERLING.

Academy of Music (Eugene Scates, manager): Tank Kee closed engagement 24th. Monutz Musical Society Concert 26th. Booked: Ben Cotton Comedy co. 4th and 5th; Choral Union Concert 6th.

ELGIN.

DuBois Opera House (M. W. DuBois, manager): Nothing last week. Booked: 2d, Annie Firmin and John Jack in the New Magdalen.

AURORA.

Opera House (R. Corbett, manager): Ben Cotton 28th to a fair house and a very entertaining show. Billed: 2d, Lawrence Barrett.

Iowa.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Haverly's Black Forty were water-bound at Honey Creek Station, fourteen miles east on the Northwestern Railroad, and failed to get here 26th, but did appear 27th to a crowded house, Manager Dohaney having sent ten or twelve wagons for the co. and baggage. Thomas Keene comes 28th and the prospects are a packed house. Booked: Ivanhoe Dramatic co. from Omaha 30th; Charlotte Thomp-

son May 9; Baldwin's Brilliants 11th and 12th; Haverly's New Mastodons 20th.

Items: On the 23d Roland Reed and troupe were on their way from Sioux City to Nebraska City. They made out to reach this city, but were water-bound here. The dramatic co. from Omaha that were to play that night could not get here, and Mr. Reed was prevailed upon to repeat his play of My Mother-in-Law, which he did to matinee and also to a large audience in the evening. This is a good comedy co., and Roland Reed and Alice Hastings have made themselves favorites in this city.—Gus Williams has canceled his engagement, but will stop on his return from California.—Since writing the above Manager Dohany has received a telegram from Mr. Keene's agent (Hayden), now at Lincoln, Neb., stating that he will not be here to-night, but instead he plays at that place, making two nights at Lincoln. He says he will play here on his return from California. Manager Dohany answered that he "did not want him then, but at the present time, or send on an agent to pay all expenses incurred." Mr. Keene has no cause for canceling this date, as he could have easily got here and would have had a full house, as all the reserved seats are now taken. The disappointment is a great one to our people.

DUBUQUE.

Opera House (G. D. Scott, manager): The Hoey & Hardie comb. 23d to poor house for a comb. composed of first-class artists. Bartley Campbell's greatest triumph, the Galley Slave, was presented 29th to a good house; second appearance in this city; business resported good. The co. close season in Milwaukee, Wis., 4th. Salsbury's Troubadours appear 30th in A Brook with bad weather to darken their prospects of a good house. Joseph Jefferson in Rip Van Winkle is billed for 4th.

Item: Eugenie Blair was taken ill and unable to appear in the Galley Slave as advertised; nothing serious.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Baldwin's Brilliants 20th and 21st to light business. Gus Williams 22d to fair house; the play though poor was well given by a first-class co. Joseph Jefferson in Rip Van Winkle 25th to large and fashionable audience. Salsbury's Troubadors 26th and 27th to light business. Booked: Lingard in Stolen Kisses 4th; Haverly's New Mastadons 19th; Phelps' Concert co. 20th; Hazel Kirke 21st.

Academy of Music (William Foster, manager): John A. Stevens 22d in Passion's Slave to light but appreciative audience.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Joseph Jefferson in Rip Van Winkle May 2d. Booked: Haverly's Black Forty 10th; Tony Denier 16th; B., W., P. & W. 17th; Hazel Kirke 20th; Phelp's Concert co. 26th.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Charlotte Thompson 22d and 23d to $580 in The Planter's Wife and Camille. Joseph Jefferson as Rip Van Winkle 28th to a large and fashionable audience.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Baldwin's Brilliants 23d and 24th to very light business. Joseph Jefferson 26th to the largest business of the season. Coming: Lawrence Barrett May 10.

Kansas.

ATCHISON.

Corinthian Hall (Thomas Mulverhill, manager): Joseph Jefferson in Rip Van Winkle to good business 26th. Booked: Haverly's Black Forty 2d; Charlotte Thompson 5th; Mitchell's Pleasure Party in Our Goblins 23d and 24th.

Items: All communication from the East by rail has been abandoned since the 21st ult.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Haverly's Widow Bedott to good house 27th. Charlotte Thompson to crowded house 28th.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): This house was closed the fore part of the past week. Julia A. Hunt played her first engagement in Louisville 28th, 29th and 30th, appearing in Pearl of Savoy, Fanchon and Violet to light business. The young star was a better subject for the sick bed than the stage, but notwithstanding she succeeded in pleasing her audience. The lady affects the Maggie Mitchell style, and in her singing excels that popular star. For the past two years she has played only in small towns, but of late large cities has been her ambition, and her success in them warrants me in saying that in good hands she will prove a paying attraction next season. During the current week Selina Fetter plays Monday and Tuesday nights. J. H. Snyder takes his benefit Friday. Booked: 23d, San Francisco Minstrels.

Opera House (John T. Macauley, manager): Closed and nothing booked.

Masonic Temple (Wm. A. Warner, manager): Booked: 16th and 17th, Haverly's European Minstrels.

Buckingham Theatre (J. H. Whallen, lessee): Business was very poor the past week and the show was on the same order, the manager being compelled to discharge several people Monday night who were incompetent. This week a long bill is on the walls.

Items: The city of New Albany, which is across the river from this city, contains a population of 25,000, has a fine opera house and has proved a good one night stand the past season, several troupes playing to over $400. —Walker Kennedy of the *Courier Journal* has gained an enviable reputation as a dramatic critic. His force lies in his fearlessness and impartiality, while his analysis and logic evince the master mind in true criticism.—The Buckingham Theatre will close its season July 3 and reopen in about six weeks after.—The Louisville Exposition of 1881 will open Sept. 6 and continue six weeks.—Macauley's Theatre will very likely be restocked with new scenery next season, a thing which has long been needed.—Kentucky is noted the world over for good horses, good whisky and tobacco, and bids fair to gain a grand reputation for good actresses. Julia Hunt is the latest who claims this State as her home.—Phœnix Hill and Woodland Garden open their Summer season Sunday, May 1. These places are the favorite resorts of our citizens during the hot months, and the light musical entertainments always draw good audiences.

PADUCAH.

St. Clair Hall (Lamdin & Halloran, managers): Selina Fetter appeared as Margaret Elmore to good business and an appreciative audience 30th. Her genius and power flashes like a star, brilliant and beautiful, and I was surprised at the great talent and grace displayed in her character. Billed: Martin Golden 9th, one week; Ann Eliza Young has changed dates and will appear 16th. W. H. Power's Galley Slave co. has written for dates.

Broadway Opera House (Harry Walker, proprietor): New faces this week: Emma Bell, Maggie Walker, Belle Drayton, Maggie Graves, Harry Fielding and I. C. Murphy.

LEXINGTON.

Opera House (R. B. Marsh, manager): The Rentz Novelty co. were to have performed at the Opera House 29th and the box sheet indicated a good house. Their manager caused rather questionable programmes to be distributed, and the Mayor of the city refused to allow them to perform. This is the first instance of the kind that has occurred here, and was caused wholly by the lewd dodgers distributed. Billed: 2d, Jay Rial's Uncle Tom co., their third visit this season.

Maine.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Neil Burgess in his inimitable impersonation of the garrulous Widow 25th and 26th played his second engagement here to good business. Burgess was extremely laughable and his co. afforded him excellent support. Frank Chanfrau made his second appearance here this season 29th and 30th to moderate business, and although his support was not up to the standard still his representation of Kit pleased his hearers, and the Arkansas Traveler always draws well. At the matinee performance Mrs. Chanfrau made her appearance as Isabel in East Lynne before an audience which thoroughly appreciated her noble impersonation in this popular and affecting story. Coming: Rice's Surprise Party have written for dates.

City Hall: Leavitt's Burlesque troupe under the local management of Ira C. Stockbridge gave Carmen to a good-sized audience. Marie Williams was a pleasing Don Jose and the support was fair, although in some portions inadequate. Had the troupe been judiciously advertised the house would have been filled.

Items: M. B. Leavitt was with his Burlesque troupe 29th.—A large advance sale of seats for the Thomas Concert was made 2d.

LEWISTON.

Music Hall (Charles Horbury, manager): Mrs. Scott Siddons as Rosalind 25th. Although the audience were disappointed in Mrs. Siddons the co. as a whole gave general satisfaction. In the support Mr. Chaplin's Jacques, Mr. Pearson's Adam and Miss Stone's Audrey were finished pieces of acting. Charles L. Davis to good business 26th. The co. was stronger than when here before and the audience was well pleased. Nothing booked for certain till The Guv'nor 27th, although Manager Horbury is now negotiating for Olivette sometime this month.

BANGOR.

The Jollities to very fair business 27th. They gave a good show and return 7th, when they ought to have a big house. Maggie Mitchell and Janauschek are booked.

Item: Leavitt's Burlesque Opera troupe closed season 30th here with Carmen to good business.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Hartz the magician 25th and week to fair business. Al Duncan, ventriloquist, gave one of the most pleasing performances in his line that has been seen here for some time. Prof. Hartz is the only magician who ever came here who dared to do all he advertised, and his entertainment deserved better patronage.

Items: Fred Mower, the Uncle Tom of Williamson's Uncle Tom's Cabin comb., arrived home 30th, the co. having closed at Miller's Falls, Mass., on account of bad business. Fred is as radiant as ever.—Lizzie Fletcher of Buffalo Bill's comb. arrived here 3d.—Francis Dunn was in the city 2d.—Prof. Parker closed with Hartz 30th here. He joins Herzog's Museum at Horticultural Hall, Boston, 9th for three weeks.—Anthony & Ellis closed their management of the Hartz comb. here 30th.—George P. Brock left for New York 2d to represent Anthony & Ellis with Maggie Mitchell in the New England circuit.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Leavitt's Burlesque Opera co. gave Orpheus 25th not very satisfactorily to the audience, as the co. was shorn of many of its fair proportions, and was hardly up to the usual standard. The Union Square Theatre co. in Felicia 28th to a crowded house. The co. were all favorites in Worcester, especially Sara Jewett. Altogether the appearance of the Union Square Theatre co. was a dramatic sensation. Booked: Tony Pastor's comb. 5th; Lotta 19th.

Mechanics' Hall (W. A. Smith, Secretary): Booked: Boston Museum co. in The Guv'nor 9th; Peck's Dime Museum 2d, one week.

TAUNTON.

Music Hall (White Bros., proprietors): Pirates of Penzance by local talent played to large houses all week. Booked: Callender's Georgia Minstrels 4th; C. L. Davis Comedy co. 12th.

Items: Original Tableaux of Erin, White Bros., proprietors and managers, are now playing over the New England circuit to large houses.—E. Nickerson, the cornet player of our local orchestra, is to be leader of the brass band connected with the steamer Providence for the coming season.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Collier's comb. in Banker's Daughter 25th to good business. The troupe was inferior in many respects to the one of last season. George S. Knight in Baron Rudolph 26th to fair business. The play, although pleasing, is not near as good as Otto. Union Square comb. in Felicia 29th to large business. This troupe proved to be the finest that has visited us this season. Booked: Scott-Siddons 3d; Tony Pastor 4th; Chanfrau 7th; Annie Pixley 11th; Agnes Leonard 13th.

MILFORD.

Items: Managers are evidently awaiting the opening of the new opera house, as nothing but local entertainments have been given lately. Eileen Oge, by the Land League Amateurs April 25 drew a large house, and the G. A. R. fair ran during the week.—Daly Brothers, K. H. K., and Our Boarding House have written for dates.—The new opera house will open May 16 or thereabouts. The stockholders' committee will be the local managers.

MEDWAY.

W. H. Chase, the lecture manager, has come to grief. He billed Henry Ward Beecher and neglected to engage him. Other irregularities are alleged.

NEWBURYPORT.

The C. L. Davis Comedy co. 23d; good entertainment to good business. The Boston Opera co. presented the operetta of Betsey Baker 26th to a fair business; May Alice Vars, formerly of All the Rage comb., is now the soprano of this co. Booked: 12th, The Jollities co. They have already played here twice this season to crowded houses and given satisfaction.

CHELSEA.

Academy of Music (J. B. Field, manager): My Partner was performed for the benefit of Manager Field 25th by Aldrich & Parsloe's co. A large audience was present and the applause was hearty and long. Booked for May: C. L. Davis' comb., Anthony & Ellis' Uncle Tom's Cabin, Maggie Mitchell and Lotta.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): George S. Knight and wife in Otto 28th to a large and fashionable audience. The native Palestine Arabs gave an entertainment to a very small house 3d. The entertainment is novel.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Scott-Siddons in As You Like It came 27th to moderate business; performance satisfactory. Maggie Mitchell comes May 4. Nothing further on the books.

WALTHAM.

Music Hall (R. B. Foster, manager): Nothing the past week. Booked: 5th, The Mascot; 16th, concert by A. W. Cornet Band in aid of the local Post, G. A. R.

FITCHBURG.

Anthony & Ellis' Uncle Tom's Cabin 21st to good business. Coming: 4th, F. S. Chanfrau in Kit; 5th, Maggie Mitchell in Fanchon.

Michigan.

DETROIT.

Detroit Opera House: Business has been fair at both houses the past week. Local concerts and benefits occupied the Detroit the first half of the week, and Rice's New Evangeline is the attraction the latter half. The Evangeline seems to be perennial, and in truth wears well. The present co. is an excellent one and will bear comparison with the original, which included Nat Goodwin, Eliza Weathersby, Golden & Dixey and the late lamented Harry Hunter. Rose Dana is a remarkably pretty Evangeline, but her voice is without training. Louise Searle sings well but has not the delicious abandon of either Weathersby or Lizzie Webster. George Shilley does the Lone Fisherman successfully and Mr. Fortesque makes the house roar as Katherine. This gentlemen is to be warmly commended for his present rendition of the character, having carefully eradicated all traces of vulgarity which previously spoiled his performance. The co. play an eleven nights' engagement through Michigan under Brooks & Dickson. This week we are to have our first minstrel show this Spring, and no doubt it will be a very successful season. B., W., P. & W. is the concern, and they are favorites with us. Genevieve Ward in Forget-Me-Not for four nights and matinee rest of week. Miss Ward has not appeared (if ever) in this city for so long a time that there is a curiosity both to see her and her play which has been freely advertised for the past two weeks.

Whitney's Grand: The Equine Paradox has done a good business the past week. Saturday's matinee was a crusher. Horse sense never was more fully elucidated than at these performances. This week that sterling play Legion of Honor, with Piercy, Morrison and Annie Graham in the cast, will be presented two nights and matinee on Wednesday. On the evening of the last day Ticket-of-Leave Man will be given. I have spoken so highly of both play and co. but a short time since that anything but mere mention would be unnecessary. Ford's Olivette and Billee Taylor co. is coming.

Items: Englehardt's big whale is coming. Druggists report an increased demand for carbolic acid, chloride of lime and other disinfectants. Isn't a glucose factory enough without this extra smell?—Charles S. Shaw, the treasurer of the Detroit, is going to have a benefit and fun is to be expected. Lots of "the boys" are getting up an amateur minstrel performance, strictly incognito.—B. G. Seeback, THE MIRROR'S man of Peru, Ill., was in town to-day, and with your humble servant viewed this little burg.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Legion of Honor co. played to poor business 25th and 26th. The co. is one of the best that has visited us this season and should have met with greater success. Haverly's New Mastodons appear for the second time this season 30th and will undoubtedly do a large business. Booked: 3d, Denman Thompson; 6th, B., W., P. & W.'s Minstrels; 7th, Hoey & Hardie's Child of the State; 9th, Rice's Evangeline.

Items: Smith's Opera House is running to fair business this week. Next week Sid C. France will appear in Marked for Life.—THE MIRROR may always be found at George A. Hall's and Frank Winegar's news stands.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): Jane Coombs in Camille 27th to a very light house; support poor. Booked: B., W., P. & W.'s Minstrels 7th; Sullivan's Hibernian Blondes 20th.

Item: In my last letter I was a little "off my base" in booking the San Francisco Minstrels; it should read B., W., P. & W.'s Minstrels.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Sprague's Georgia Minstrels came 27th to moderate business. There is nothing booked for balance of season except Denman Thompson 2d and Rice's Evangeline 7th. The season has been a very good one here.

Minnesota.

MINNEAPOLIS.

Academy of Music (Herrick Bros., proprietors and managers): Hoey & Hardie comb. in Child of the State 27th and 28th to poor business. This is one of the best combs we have had here this season; the play is a pleasing one, of elevated sentiment and abounding in dramatic situations. Billed: Bartley Campbell's Galley Slave comb. May 2 and 3.

Pence Opera House (Miss Phosa McAllister, lessee and manager): April 25 and following two nights How She Loves Him to light business; 28th and balance of week Enoch Arden to good business. The initial performance of this play was a benefit night for Cottage Hospital and drew an unusually large audience; it was finely mounted and several beautiful tableaux elicited great applause. Billed: for coming week Leah the Forsaken. Underlined: The Robbers.

Items: Mr. Arhendt left the Hoey & Hardie comb. at Dubuque, having accepted an offer to go to California with the T. W. Keene party; M. B. Snyder takes his place. This is the only change that has taken place in the comb. since they started out last August.

ST. PAUL.

Opera House (John X. Davidson, manager): Forbes' Comedy co. 25th and 26th to fair houses. Booked: Hoey & Hardie's Child of the State 29th and 30th; Galley Slave co. 4th and 5th; Joseph Jefferson 6th and 7th.

Conley's Varieties: Drawing fair houses.

Item: Joseph W. Bingham, for years city editor of the Indianapolis (Ind.) *Sentinel*, but who for the past sixteen months has been connected with the *Pioneer Press*, has succeeded E. Richards, the veteran city editor of the latter paper. Mr. Bingham takes a friendly interest in encouraging the visits of first class troupes to the metropolis of the new northwest.

Missouri.

ST. JOSEPH.

Tootles' Opera House (C. F. Craig, manager): Haverly's Widow Bedott to light business 25th. Colville's Seance comb. 26th to an unexpectedly large business. Booked: 30th, Haverly's Black Forty; May 2 and 3, Arabian Night co.; 7th and 8th, Charlotte Thompson; 16th and 17th, Baldwin's Brilliants.

Items: Haverly's Bedott co. were water-bound here and obliged to cut their route and go east via the Hannibal and St. Joseph. —Charlotte Thompson is brought here under the auspices of the Saxton Rifles, a local military organization.

HANNIBAL.

Mozart Hall (W. D. Waller, manager): Charlotte Thompson co. 29th to a fair house. Although the co. was worn out with traveling, Miss Thompson being nearly sick, they gave entire satisfaction. Should they favor our city again would be greeted with a large house. Booked: Madison Square Theatre co. in Hazel Kirke 9th.

Item: I am sorry to hear that W. D. Waller will give up the management of the theatre here. The theatre-goers of Hannibal are indebted to him for many a rare treat.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Booked: Billy Arlington's Minstrels 25th.

Item: W. H. Power's Paragon Comedy co. will close their season at Lexington, Ky., 13th.

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Mahn's English Opera co. in Boccaccio 26th drew only a fair audience but gave one of the most enjoyable entertainments of the season. Neil Burgess in Widow Bedott 28th drew another fair house. The play has been shortened and much improved since last seen here, and gave satisfaction. Billed: Maggie Mitchell in Fanchon 6th; Rice's Surprise Party 9th; Boston Museum co. in The Guv'nor 20th; Lotta will appear sometime during the latter part of May.

Smyth's Opera House (John Shirley, manager): C. L. Davis is heavily billed for 3d.

Music Hall Variety Theatre (S. R. Hannaford, manager): Business has been good this week and the entertainment fair. The only new faces were the Megatherian Four and Ida Mortimer.

PORTSMOUTH.

Music Hall (John O. Ayers, treasurer): Scott Siddons in As You Like It 26th to a large audience. Neil Burgess in Widow Bedott 27th to $150. The co. would have done better had it been properly advertised. Booked: 4th, Janauschek in Mother and Son; 9th, Olivette for the first time, with a co. under the management of George A. Jones.

Item: The Dunbar Sisters, who were advertised for a spiritual seance April 24, were refused a license by the Mayor.

CONCORD.

White's Opera House (H. Hobbs, manager): My Partner 24th to a fair house. The audience testified their appreciation of the piece and acting by frequent applause. C. L. Davis 2d; Janauschek in Mother and Son 6th; Boston Museum co. in The Guv'nor 29th.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Nat Goodwin and his excellent co. delighted large audiences the first two nights of last week in his musical and jovial comedy Love at School. Mr. Goodwin shows very marked improvement since his last visit. He is immensely funny, and his imitations of the leading stage celebrities is simply unapproachable. Even so late in the season Mr. Goodwin, if other engagements had not prevented, might have kept his jolly school open the entire week. Wednesday evening the house was closed. Thursday evening and for the balance of the week the comic opera of Olivette was produced to good sized audiences by an excellent co. from the Fifth Avenue Theatre. So much had been written and so lavish had been the praise bestowed upon the late production by the New York city press that something far superior to the productions of that nature was to be expected; but generally speaking, those who attended it were disappointed. There are a number of very pretty and taking airs in it. Some of the characters are very good, and they are certainly in the hands of capable people, but the production itself as a comic opera of merit and originality is a failure. Classed with Pinafore, The Pirates of Penzance or Fatinitza it held second place to any and all of them. It is made up from operas familiar to our theatre-goers and the business of other productions is borrowed to help make it what it is. For this week McEvoy's Hibernicon were billed, but owing to the indisposition of their guide there will be no performance, and the house will consequently be closed. The following week the Steele Mackye comb., including Mr. Mackye himself, will present his successful play Won at Last for the first three nights; the balance of the week Rice's Evangeline co.

St. James' Hall (Flint & Carr, managers): Bunnell's Museum of Wonders filled the house to overflowing the past week; indeed, the popularity of their entertainment increased as they prolonged their stay, and another could have been put in here with profit. Friday and Saturday evenings of this week the ever-welcome San Francisco Minstrels will fill the house. The 'Friscos never fail to test the capacity of any hall they appear in in our city. Home amusements the balance of the week, and for the following two weeks the Equine Paradox co. will hold the boards.

The Adelphi (Lang & Traller, lessees; Joe Lang, manager): As the present very prosperous season draws to a close the enterprising managers are giving us the best the country affords, and this week the strongest bill yet offered is presented for the habitues of this cosy place of amusement. The people engaged are all well known, and heading the bill are Add Weaver, Morris & Fields, Wood & Beasley and Dan Sully. The programme closed with the farce Unneighborly Neighbors, which is remarkably funny. Good houses cannot fail to be the order of the week.

Item: The musical recital given by Mr. and Mrs. Henschel at the Academy of Music Thursday afternoon was a marked success. The dress circle was comfortably filled, and the appreciative audience were marked in the approbation of the efforts of the accomplished couple.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Lawrence Barrett and co. appeared in Richelieu 27th and Julius Cæsar 28th to excellent business, and made new friends and strengthened the good opinion which had been formed of him in general. His interpretation of the character of Richelieu was masterly in every detail, and he was called before the curtain by the enthusiastic audience. The supporting co. was only fair. Frank Mayo and co. presented The Streets of New York 29th and 30th to medium audiences. Mr. Mayo's Badger is good, but he fails to throw the vim into the character that he did in times past. Occasionally the Davy Crockett dialect crops out and mars a fine bit. Booked: Mary Anderson 3d and 4th; San Francisco Minstrels 5th; Rooms for Rent comb. 6th and 7th.

Grand Opera House (Joseph Gobay, manager): The Fifth Avenue Opera co. drew fair houses 26th and 27th, appearing in Olivette. Sol Smith Russell and co. did a poor business 28th, 29th and 30th. Edgewood Folks did not seem to be an attraction suitable for our fastidious people. Nothing booked.

Items: The Grand has closed its regular Fall and Winter season. Brooks & Dickson have re-leased the house for two years, and it will be thoroughly overhauled for the coming season. Mr. Gobay has been retained as local manager. We have been assured that many contracts with leading combs. have already been entered into, although the regular booking season does not commence until June.

SYRACUSE.

Grand Opera House (Philip H. Lehnen, manager): Lawrence Barrett presented the "play within a play"—Yorick's Love—to an average house 26th. Mr. Barrett is the same actor of the past; he has neither improved nor retrogrrded. The play has great dramatic promise and but little dramatic fulfillment. It is weak and antithetical in language. From Shakespearean to colloquial English is a mighty step, and extremes are sometimes ridiculous. Mr. Barrett has many mannerisms, but on the other hand he has a play which, in the hands of an experienced adapter, could easily prove just within his capabilities. The supporting co. are excellent; Louis James is always careful and generally competent—at times I wished Barrett was James and vice versa. Marie Wainwright is a finished artiste; the balance of the cast were commendable. Booked: Steele Mackaye in Won at Last 6th and 7th.

Wieting Opera House (Philip H. Lehnen, manager): There is but one Sol Smith Russell, and he of course is inimitable. Alone he could command success even if handicapped with a much worse play than Edgewood Folks. A long credit mark is due the co., which were much above the general meridian. Mr. R. was the attraction given by Manager Lehnen to our public on his benefit night (27th). The last named gentleman issued a very handsome number of scented, illustrated, monogrammed and generally fixed-up programmes for the occasion, which were eagerly sought for by all, especially the fair sex, with which Mr. L. is particularly "solid." The next comb. was the Standard Theatre co. in Rooms for Rent 28th to average business. The first two acts are excruciatingly funny; the balance of the piece has but little effective humor. The co. is a good one. Patti Rosa is a young lady of the "Lottatonian" style but, thank Heaven! with some original ideas of her own. I. N. Beers is a clever comedian and the rest were twelve very interesting specimens of mediocrity. The Rents-Santley party gave a very good variety entertainment 29th. I found Treasuser Ben. Leavitt to be a very gentlemanly personage. He certainly deserves the good houses his co. has been in the habit of drawing. Booked: San Francisco Minstrels May 4.

Items: Lawerence Barrett is playing through New York State under Meech Bros. of Buffalo.—Joseph A. Gulick of Rooms for Rent will bring his co. back here ere long. He ordered several hundred dollars' worth of printing of a local printing co.—John H. Brown of the San Francisco Minstrels is in the city.—Kate Castleton's pretty face adorning the title page of last week's MIRROR has made sad havoc among susceptible society youths. A prominent newsdealer says that "the inquiry for THE MIRROR last week was something unprecedented."—Ariel W. Barney, advance agent for Steele Mackaye's Won at Last—by the bye, will you please inform us how Mr. Mackaye pronounces his name? [Mack-ki.—ED. MIRROR.]—comb. is in the city.—Georgie Gardner, a local debutante, has accepted an engagement with the Holman Opera co. She will sing Olivette.—The Grand Opera House is being repaired.—Steele Mackaye is spending Sunday in our city.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): The Madison Square Theatre co. in Hazel Kirke did a good business at this house the past week, the Saturday matinee being one of the largest of the season. Of the co. presenting this Pinafore of the dramatic stage I cannot speak in too much praise, C. W. Couldock, Effie Ellsler, W. J. Ferguson and Gustavus Levick forming a brilliant coterie of artists who are well-nigh perfection in their respective roles. The minor roles were also creditably presented. 2d, one week, Corinne Opera co., presenting Cinderella and Olivette.

Martin Opera House (Col. Foote, manager): Closed.

Tweddle Opera House (William Appleton, Jr., manager): 26th, Clara M. Spencer, the talented elocutionist of this city, to a large and well pleased audience. Coming: 4th, Mrs. Scott-Siddons in School for Scandal; 12th, 13th and 14th, Boston Museum co.

Levantine's Novelty Theatre (F. Levantine, manager): The largest business of the season was done at this house during the past week, the house being crowded nightly. Coming: 2d, one week, the two Barneys, Larry Tooley, Sailor West, Wesley Bros., Alice Gleason and Hawkins & Keely.

TROY.

Griswold Opera House (M. V. B. Finch, manager): The Fifth Avenue Opera co. 25th in Olivette to a very large audience. The co. is an indifferent one and the opera was not presented in the finest style.

Rand's Opera House (Preston & Powers, managers): Mrs. Scott-Siddons closes her season here 7th. The Boston Museum co. 10th and 11th.

Grand Central Theatre (P. Curley, manager): Stage Manager Hurley's benefit 30th was a substantial one. He has labored hard to please the patrons of this theatre, and is

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE,
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NEW YORK, MAY 7, 1881.

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The New York Mirror has the Largest Dramatic Circulation in America.

The Beginning of the End of "The Gang."

On March 3 THE MIRROR, in the interest of the profession, published and commented upon a very important communication from W. A. Sheridan, one of the ablest and most prominent lawyers of the West. Mr. Sheridan pointed out, and we enforced his suggestion, that the most practicable mode of dealing with the gang of corrupt harpies who live by libelling and slandering the profession was to bring suit, after due notification, against the people who publish the bankrupt and scandalous sheets upon which the scoundrels of "the gang" rely to terrorize and blackmail actors and actresses, managers and playwrights. Mr. W. F. G. Shanks, a distinguished journalist, one of the editorial staff of the Tribune, had been repeatedly attacked by "the gang," and at length concluded to follow the advice of Mr. Sheridan and THE MIRROR. The result is a verdict in his favor of $2,500 damages, in a Brooklyn court, with an intimation from the presiding Judge that he would be glad to assist Mr. Shanks in bringing "the gang" to further justice.

This verdict is important, not only in its immediate effects upon the disgraceful pettifoggers, pauper debtors and confirmed criminals who compose "the gang," but upon the relations of all respectable papers with the great publishing firm, the American News Company. One of "the gang" has already fled to Europe, taking all the brains of the conspirators along with him. Another has written a letter of nine pages to the lawyers of Mr. Shanks, in which the line of defense of "the gang" is completely exposed. Investigation has shown that there are $70,000 worth of unsatisfied judgments recorded against a third libeller, and that every scrap of property he possesses is heavily mortgaged to creditors. It was upon the state of facts disclosed by his investigations that Mr. Shanks based his notification to the American News Company that the editors and proprietors of the paper which was libelling him were entirely irresponsible, and it was upon this point that the case turned and resulted in a handsome verdict. Numerous other suits are to be begun, after similar notifications, and before the Fourth of July the American News Company will be rid of a set of customers who have already cost the honorable company much annoyance, expense and litigation.

A case has been agreed upon, to be hurried through the General Term of the Court of Appeals, so as to clinch the Brooklyn verdict. Chief Justice Folger decided a similar case while he was a judge on circuit, and of course he will confirm his own decision. When these formal technicalities have been complied with, it will be the accepted law of the State of New York that, when the proprietors of a libellous journal can be proved irresponsible, and when due notification of this fact has been made to the news firms which circulate such a journal, then the news companies will be put upon their inquiry as to the contents of the publication, and will be held responsible for any slanders or libels which it may contain. We need not say that this construction of the law of libel will be welcome to the American News Company and to newsdealers generally, because it protects them from hasty and malicious prosecutions and defines the legal limits of their responsibility. When they are notified that a paper contains libels, and when proof of the utter irresponsibility of its proprietors is submitted to them, it is easy to examine that particular paper and act accordingly. At present the law makes them responsible for every line of every publication which they circulate, although it is absolutely impossible for them to examine all the papers and decide upon every sentence. From this delicate and untenable position the Brooklyn verdict will relieve the American News Company, and, therefore, it will be heartily welcomed eventually, although the process of relief may prove costly at first.

Hitherto we have had here in New York two notoriously disreputable and scandalous papers, one daily and one weekly, printed by the same firm of low lawyers, bankrupt criminals and confessed libellers, who have been protected from civil suits by their pecuniary irresponsibility and from criminal suits by the lottery agents in the District Attorney's office. One of these lottery agents is dead; but another, who is paid a higher salary by the lotteries than by the District Attorney, and who, consequently, serves the lotteries first and best, is still in office. Indictments against "the gang" are pigeon-holed. When arrested, "the gang" are allowed to take their time about appearing, and to put in straw-bail for their appearance, knowing that they will never be called upon while the lottery people keep up their payments. This public scandal must be, and shall be, ended, even if the District Attorney's office has to be turned inside out during the operation. But, in the meantime, Mr. Shanks has found that his flank movement is both satisfactory and remunerative, and the American News Company, with its accustomed fairness and honesty, is taking advantage of the situation to weed out those copies of the disreputable journals which contain libels and slanders.

We speak from ample experience when we advise every member of the profession who is or has been made the victim of "the gang," not to pay over any more hush-moneys, in the form of advertising bills or otherwise, but to go directly to the American News Company, personally or by letter, state his grievance and request redress. All will be politely received and fully satisfied, and the officers of the company will take care that no further libels appear in the copies circulated through their agency. One morning the entire edition of one of "the gang's" papers was returned by the news companies and by the postoffice authorities because it contained a libel of which due notification had been given. The news companies are in earnest, and deserve every credit for their share in the good work. Their position is most difficult and onorous as agents of the newsdealers and the principal medium of communication with the public, and they are to be congratulated upon their enterprise and independence. But a share, at least, of the congratulations belong to THE MIRROR, which first published and endorsed Mr. Sheridan's letter, and to Mr. W. F. G. Shanks, who has fought a long fight pluckily, modestly and successfully, and is entitled to the thanks of the press, the public and the profession.

They say Salvini goes to bed at night no later than 10 o'clock when he is not playing. This accounts for his retiring disposition.

The giraffe is said never to have uttered a sound. How he would please the people as a ticket speculator.

The plays at the different theatres this week have been so heartrending that people have been actually moved to tiers. This is moving week, too.

The Union Square Hotel and Morton House saloons are great bars to matrimony. They should reduce the price of drinks, so as to give young actors a chance to marry.

The gas-man at Niblo's Theatre accidentally inhaled the flame of a ground-jet the other night, and burnt himself terribly. This should be a warning against light suppers.

When we hear an actor bragging that he is a self-made man we often wonder why he didn't pick out better timber when he commenced to build.

Ten-tenths of the actors who swore off swearing off on the first of January last have religiously kept their oaths.

Fanny Davenport.

This week we publish a portrait of Fanny Davenport, the most successful lady star on the road. There are two important reasons, besides a great many smaller ones, why this should be the case. She is a talented woman and an American. Saturday afternoon she will appear as Camille, a character in which she is new to New Yorkers. A rousing house is already assured, since every desirable seat was sold by Wednesday morning.

PERSONAL.

JARBEAU.—Since Verona Jarbeau has been singing Arabella in Billee Taylor, at the Standard, business has taken a sudden rise. The young lady has been too long away from New York, where her pretty face and Frenchy manners have been missed. She is an improvement on Alice Burville in the part. Miss Jarbeau will not travel next season, her intention being to obtain a permanent position in New York.

HILL.—Manager Hill has been captured by the *Herald*.

SIDDONS.—Mrs. Scott-Siddons closes at Troy next Saturday.

ETHEL.—It is said that Agnes Ethel is about to return to the stage.

COLVILLE.—Sam'l Colville left for London last week, in search of other novelties.

DYAS.—Ada Dyas is up and about again, enjoying the rural pleasures of Ledgewood.

CLAY.—Frederick Clay, the composer, sailed from England for New York last week.

RAYMOND.—Fresh T. starts for California next Monday, and will appear in San Francisco on the 15th.

WARD.—Genevieve Ward will close her season in Canada on the 21st inst., and shortly after sail for England.

TEMPLETON.—Little Fay Templeton, the child artiste, has made a sensation in Olivette, and will add it to her repertoire.

PRICE.—Ned Price is looking around for a good leading man for next season. No other sort need apply. Silence a polite, etc.

WHEELOCK.—Joseph Wheelock has been especially engaged to play Armand at the Grand Opera House, Saturday afternoon.

DAVENPORT.—Fanny Davenport is stopping at the Victoria Hotel. She leaves for her country place at Canton, Pa., next week.

FRENCH.—That clever child actress, Eva French, has been secured by Manager Palmer for his Union Square company next season.

WOOD.—Rose Wood will be Joe Jefferson's leading lady next season. She is a careful, industrious actress, and a favorite everywhere.

PATTI.—The divine Patti has been visited with acute bronchitis, which may interfere with her engagements, as it is said to be quite serious.

MCCULLOUGH.—John McCullough has been honored by a membership in the Garrick Club of London. He was proposed by Henry Irving.

BARTON.—General Barton, the whilom manager of the California Theatre, who has been ill of pneumonia for some weeks, is convalescing.

PERCY.—Townsend Percy is busily at work on a book that will be a highly valuable addition to the meagre literature of the American stage.

HARRISON.—Louis Harrison prides himself on his talents as a painter. He says that he lives merely to use the brush, and acts merely to live.

THOMPSON.—Denman Thompson closes his season during the latter part of May at Syracuse, N. Y. He started from that point August 30, 1880.

MACKAYE.—Steele Mackaye announces that he will, under his own management, produce his comedy-drama of Hazel Kirke, which he has now in rehearsal.

REYNOLDS.—Victoria Reynolds, of the Rice Surprise Party, is about to retire from that organization for the purpose of assuming a matrimonial position.

VINCENT.—Helen Vincent has gone back to Haverly's Widow Bedott company, all personal difficulties with that organization having been satisfactorily adjusted.

WARD.—On her return from Europe, Genevieve Ward will play a four weeks' engagement at the Union Square Theatre, commencing Sept. 26, in Forget-Me-Not.

MILES.—Manager R. E. J. Miles, of the Grand Opera House, Cincinnati, is in the city trying to arrange for the production of The World and other novelties at his theatre.

STONE.—E. G. Stone, late agent of Herrmann the magician, takes charge of the box-office at Haverly's Fourteenth Street Theatree, vice Keys resigned. A welcome change.

HENDERSON.—Manager Henderson's family are every season among the first to go and last to leave Long Branch. They went down there to their Summer residence last week.

MORRIS.—Clara Morris has gone to The Pines, up the Hudson, for the Summer. Her residence will be crowded with friends all Summer. The lady entertains in queenly fashion.

SHEA.—Tom Shea, agent for Robson & Crane, has been engaged in the same capacity for next season. The comedians are highly pleased with Tom's work during their late tour.

HARRIS.—Charles Harris, who came to this country to superintend the production of Billee Taylor at the Standard, and The World at Wallack's, will return to London on the 19th inst.

COHASSET.—Mr. and Mrs. Frederic de Belleville and Mr. and Mrs. John T. Malone will Summer at Cohasset. Charles Thorne has a country place there, and he will leave for it in six weeks.

GOOD.—Townsend Percy went for a cad named Howell Osborne without gloves in last Sunday's *Star*. The snub-nosed subject has been the laughing stock of his papa's Wall street friends ever since.

OGDEN.—Josh Ogden, Buffalo Bill's manager, has received credentials empowering him to make time for Sprague's Theatre, Chicago. This will busy him through the Summer. No rest for the industrious, you know.

BLITZ.—Jerome Blitz (real name, Thomas G. Harding), the well-known magician, died in Philadelphia on Monday, of consumption. He was sixty years old, and leaves a wife and three grown sons, who are in the profession.

WILLIAMS.—Private telegrams received in this city yesterday state that Gus Williams opened to a packed house in San Francisco on Monday night, at the California Theater, and that Robson and Crane did the same thing at the Bush Street.

WAKEMAN.—Annie Wakeman has obtained the position of leading lady with Frederick Paulding for next season. We understood that she did not intend to travel again. The female mind, like the deadlock in the U. S. Senate, is something uncertain.

CURTIS.—There is much curiosity felt to see M. B. Curtis in his new piece, Sam'l of Posen. He will appear at Haverly's Fourteenth Street Theatre on Monday evening next. Mr. Curtis seems to have "caught on" at every place he has appeared.

ALDRICH.—Louis Aldrich's tour has been a splendid financial success. He has already made enough money with My Partner to retire and live luxuriously for the rest of his existence. He will die in the harness, however—no retirement for a bustling worker like him.

LEWIS.—It is said that Jeffreys Lewis is anxious to return to California and take her old position at Baldwin's. She is undoubtedly the most popular leading lady that ever played in California, and has a multitude of friends there who would gladly welcome her to the boards of the Baldwin.

GRANGER.—Maude Granger, after a successful tour throughout Colorado, terminated a week's engagement in Leadville last Saturday evening. Her Camille is highly extolled by the press, and drew packed houses whenever she played it. She is shortly expected in this city.

LEE.—Amy Lee's case against Boucicault came up Wednesday morning before Judge Gedney. Miss Lee's Centre street attorney did not put in an appearance, nor did Boucicault or Sargent. The hearing was adjourned again until Friday next at 3 P. M., when it will positively be settled.

COGHLAN.—Rose Coghlan lives quietly uptown with Agnes Elliott. She has a delightful home filled with books, pictures, bric-a-brac and the thousand and one little things that make life beautiful. She is a charming hostess, and her informal dinners are something to be remembered.

GOSSIN.—Leslie Gossin, of the Salvini company, has lost one joint of the middle finger of his right hand through a Boston doctor's malpractice. He will commence suit for heavy damages shortly. Mr. Gossin is now on a brief visit to his wife and family, who are among the Catskill Mountains.

FLORENCE.—W. J. Florence and wife are expected home from their prolonged European tour some time next month, bringing with them three new plays. Florence has been wined and dined by the potentates of Europe, and has received flattering attentions from literary and other dignitaries.

STEVENS.—John A. Stevens has leased the Novelty Theatre, Boston, for the coming season, and will carry it on on the same principle as the Windsor Theatre is conducted in this city—playing combinations. He takes possession September 1, and will change the name from the Novelty to the Windsor Theatre.

WEBB.—Harriett Webb, the dramatic reader, has recently been assisting at some important entertainment given in this city. She has resided here but a few months, still she has won fame as a reader, and her school of elocution is rapidly filling up with pupils. Mrs. Webb is a prepossessing and accomplished woman. She is endorsed by the Western press.

COLVILLE.—Samuel Colville has sold to Thompson & Hill, for Boston and the Eastern States, his rights in The World for $16,000. It will be produced in Chicago, August 1, at McVicker's, and at the Lyceum Theatre, Philadelphia, Sept. 1. Mr. Colville seems to have struck a bonanza, even if others do have a hard time getting along in The World.

HARRISONS.—The Harrisons, in Photos, open at the Grand Opera next Monday under management of Mart Hanley. The latter reports business large, especially in cities where return engagements have been played. The combination has appeared in Chicago three times during the present season. They close their season the week of May 30, at the Walnut, Philadelphia.

WHITNEY.—Manager C. J. Whitney, of the Detroit Grand Opera House, is after Col. Haverly's laurels. In addition to his own theater in Detroit, he will have next season, one in Adrian, Mich., a brand new one in London, Ont., Wheeler's Opera House, Toledo, Ohio, one in Ann Arbor, Mich., one in Battle Creek, and one in Jackson. He also intends to invest $50,000 in a new theater in Grand Rapids, Mich.

CLAXTON.—Kate has had what is slangily termed "a soft thing" on theatres in Leadville. The managers of the Tabor Opera House and Academy of Music were so eager to secure her that each offered his theatre gratis during her six nights stay in that city. She accepted the larger one, of course, and is several hundred dollars in pocket. That's what it is to be a popular star and the heroine of an hundred (more or less) fires.

SALVINI.—The great tragedian's engagement closed last Saturday afternoon in Boston. His season included eighty-six performances, and the gross receipts amounted to $166,000. Of this amount Salvini receives one-third. A supplementary season will be played in Washington, Baltimore and this city, under the management of the gentleman who was instrumental in bringing Salvini to this country, but Manager Stetson's interest in the tragedian is ended.

MACKAYE.—Steele Mackaye's Won at Last company left New York last night for Utica. On the road some changes in the late cast will be made. For the last three nights of this week Mark Pendleton plays Mackaye's part of John Fleming, Mr. Mackaye being detained in the city on pressing business. He joins the company again in Buffalo next Monday night. Pendleton closes his engagement with the company this week. Herbert Archer plays Will Tracey, J. B. Curran Dr. Sterling, and Frank Desmond (W. O'Brien), Tom Broggs.

NOBLES.—"Sensation" pays now-a-days. Milton Nobles informs us that he has just purchased the new brown stone residence No. 139 First place, Brooklyn, for $12,000, cash, and has taken possession. He has also invested a large sum in vacant lots adjoining Prospect Park, upon which he proposes to erect a row of small brown stone houses, which he will rent. Successful actors are getting sensible, and several instances of investment in real estate by Tony Denier, James A. Herne and others have come under our notice lately.

Mend him who can! *In Ushering*
The ladies call him, sweet.
—LOVE'S LABOR LOST.

Bernhardt has sent Marcus Mayer, Abbey's agent, a pretty letter of thanks for his attention to her duties during her American tour. The epistle bears Sara's arms—a rampant pair of hairpins—and is of course written in her own language. If everybody couldn't read her handwriting—which is bad, very bad—they can decipher the following transcription of it:

MON CHER MONSIEUR MARCUS MAYER:

Avant de partir de la belle Amerique je veux vous remercier du devrouement que vous avez deploye dans notre long voyage. Grace a votre zele je ne me suis pas apergu de la riguer de l'hiver ni de la longuer du voyage. Merci donc et au revoir,

SARA BERNHARDT.

May 2, 1881.

which very effectively repels the charges of the herd of libelers that have tried to steal away Mark's characters.

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Mary Anderson will pass the Summer at her country seat at Long Branch.—TRIBUNE.

Mary Anderson will do nothing of the sort. She has sold her cottage at the Branch, and will Summer elsewhere. Very much elsewhere if there is any truth in the report published in yesterday's Louisville *Courier-Journal*, in which it is averred that Mary has charged Dr. Hamilton Griffin, her stepfather and manager, with having treated her unjustly by investing one hundred thousand dollars of her earnings in his own name and deeding her real estate in New York to himself. Miss Anderson said that only recently she learned this. If this story is true Dr. Griffin ought to be thrown over by by the young lady at once. If it is false Dr. Griffin should sue the *Courier-Journal* for heavy damages. I think we have a right to expect that one or the other action shall be taken on whichever side the blame rests.

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The May Musical Festival at the Seventh Regiment Armory is hurting the theatres almost quite as badly, if not worse, than Barnum's circus at the Madison Square Garden did a month ago. Strange that such widely different attractions should have the same effect on the theatres.

***

Damrot, or Damrosch rather, ought to be a happy man. While lunching at the Union Square *cafe* yesterday I heard an enthusiastic amateur musician rapturously exclaim:

"Damrosch was in his glory last night."

"Indeed," replied his friend.

"Yes, and I'd rather have been him from eight to eleven last night than—than a New York Street Commissioner!"

***

Ned Price bought a carriage Wednesday at a livery auction for $30. Up to date I believe this is the best bargain on record. It is intended for Mr. and Mrs. Price's convenience this Summer at Canton.

***

Her Majestic Thinness, Sara Bernhardt, is once more upon the bounding billows, with her trunks of American pilasters in the hold and beams of gladness playing over her mobile features—that is, if old Father Neptune has not since interfered. Upwards of one thousand people assembled on the wharf to bid adieu to Her Imperial Spareness, and she was the recipient of many floral remembrances, chief among which were two full-rigged ships about four feet long, composed entirely of flowers, one being filled with fruits and the other with small champagne bottles. The donor was unknown, but he evidently knew the weakness of Her Royal Narrowness; a pyramid four feet high, composed of a laurel wreath, anchor, horseshoe, cornucopia and other emblems, the gift of Henry E. Abbey; a small horseshoe, composed of camelias and other choice flowers, gift of Marcus R. Mayer. The dining tables in the saloon were filled with twenty baskets of flowers, and altogether Sara got a magnificent floral "send-off." The adieux were prolonged, and the amount of sodium that was wasted upon the cabin floor and decks would have filled a Baxter-street bath tub.

An Operatic Elopement.

Operatic circles were highly excited on Tuesday over the announcement that Mme. Ambre, wife of M. De Beauplan, of the defunct French Opera Company, had left for parts unknown, taking with her the fascinating thirty-year old tenor robusto of the troupe, M. Tournie. This excitement rose to fever heat, and resulted in a cordon being drawn around the city to prevent the fugitives from escaping; but up to the present time they have eluded the vigilance of the police. The wronged wife of the tenor is almost frantic, and is personally superintending the search. No sane man would envy his position were he taken while the lady is in her present frame of mind. The guilty couple have been playing the "love" parts in the various operas, and from the artificial sprang the real affection which fired their souls and prompted the levant from their hotel in the middle of the night. Mme. Ambre, it seems, was a sort of treasurer for her husband, and it is said the whole company will suffer by her flight. She has money also in her own name.

Ringing Down the Curtain.

Last week the tocsin sounded that announces the death of the theatrical season, and Booth's, Daly's and the Union Square were closed by their regular managements. The two last establishments continue open with combinations that have rented them for supplementary periods. This season of 1880-81 has not been remarkable at either of the three houses for wonderful successes, and the great promise held out at the beginning for a brilliant and memorable dramatic year has scarcely been fulfilled. This has not been the result of lack of foresight or fault of management—except in one instance—and two, at least, have made money. Mr. Palmer and Mr. Daly can look back, as they balance their accounts, with satisfactory feelings, and forget, in their own prosperity, the rivalry necessarily entailed in the conduct of important theatres long enough to sympathize with Henry E. Abbey for his unsuccess at Booth's Theatre.

BOOTH'S THEATRE.

Intended originally for the performance of the legitimate drama, Booth's has drifted sadly away from the course mapped out for it by the founder, whose distinguished name it bears. Edwin Booth's failure to make his splendid theatre pay is a source of more than one regret. Sympathy for the actor-manager is forgotten in thinking of the condition into which his edifice has fallen. That he did not succeed financially was due principally to the facts that he made his advent as a manager too soon, and that he had not a proper business knowledge to cope with the difficult problems that beset his career in New York. The public had not developed a taste for Shakespearean productions mounted and acted in magnificent style, and they were not used to the refinement, taste and absence of all clap-trap that marked Mr. Booth's direction of the house. The London public was in no better condition at the same time, but soon after a master of the art of stage directing and acting sprang up, who gathered supporters and friends around him at the Lyceum, and to-day he is reaping the rich reward of widespread fame and splendid fortune. Edwin Booth was not appreciated. He had no Baroness with a train of fashionable followers to lift him upon the crest of popularity; he had little professional encouragement. But what he did possess—means, intelligence, energy and perseverance—was lavished upon his work, only to be frowned upon by a cold, unappreciative and ungrateful community. A man with a stronger will and healthier mind than Booth's must have succumbed sooner under such a burden, but the actor paid out every dollar, injured health, prospects and caste by playing the game out to the end. He retired from the management of the theatre he had built, with bitter experience and the ignominy of a bankrupt as the reward for his efforts.

Jarrett and Palmer fared better. They produced Shakespeare, advertised it like a circus or female minstrel show, and retired from the management of Booth's something ahead. Since their departure the theatre's history has been one of fitful failure—a graveyard of forlorn hopes and wrecked aspirations. Up to the time that Henry Abbey took hold of it there was no manager of high standing that remained in possession for any length of time. A bad atmosphere clung to the place, gin-shops sprang into existence in the immediate neighborhood, and the saloon in the basement became the resort of persons who were constantly under the surveillance of the police.

Mr. Abbey took hold of the theatre about a year ago. He started with a policy that wise men versed in theatric lore prophesied must be suicidal in the end. The distribution of complimentary tickets broadcast over the city tends very rightly to cheapen and hurt attractions of every character, but Mr. Abbey did not realize this truth, and the fallacy must have cost him thousands of dollars. At the beginning of the season just closed a splendid programme was mapped out in the manager's announcements, and great hopes were built on the result. These hopes were doomed to be shattered for two reasons—the Passion Play and Bernhardt. The first trouble occupied much of Mr. Abbey's time early in the Fall, and for two months, surrounded by a band of California speculators who had roped our manager into the scheme, Mr. Abbey could not think of giving any attention to the future of his establishment. THE MIRROR, it must be confessed, was culpable in helping to divert his mind from ordinary managerial cares, and what with the speculators' bad advice and our good counsel, it is a matter of considerable wonder that reason still sits enthroned upon his lofty brow. The Passion Play fairly disposed of and withdrawn, Bernhardt came, and with her advent all hopes for a profitable season at Booth's vanished. Mademoiselle required constant attention. She had had a tremendous boom, but of course it was necessary for her manager to do all in his power to keep it up. In this he has been actively engaged all the rest of the season. Booth's has consequently gone to the dogs. It is true that the callow French actress has poured a golden stream through the tailor's thimble held by Abbey, while the Booth's sieve held below to catch the precious article has naturally allowed it to leak out as fast as it fell.

Nor is this strange when we recapitulate the list of attractions and the shabby style in which they have been allowed to run to grass for want of care and thorough advertising. Old scenery, want of system in the stage department and incivility at the box-office, are perhaps the least of the inside evils that have fallen under our observation during the past winter, but to these may in great part be attributed the steady unpopularity into which the establishment has sunk. Let us briefly look back at the record. Cinderella was "produced"—so the management had it—October 12. Here was novelty for you to open the season! Empty benches and an equally empty treasury was the result of this brilliant initial stroke. Next came the great French Humbug, and here—as Mr. Abbey personally directed the policy during her stay—if at any period we should look for adroit direction. Yet we distinctly remember seeing speculators sell desirable seats on Bernhardt's opening night, Nov. 8, at half and even one-third their box-office value on the curb in front of the theatre, an hour after the performance of Adrienne began. Was this an evidence of managerial ability, or had the speculators been taken in? On whichever foot the boot belonged, it pinched them, and it pinched more during the ten nights engagement of Bernhardt that closed last week. During her first season everybody that felt any curiosity went to see the Bernhardt, and everybody was quite satisfied that the value had not been received, and was content to set himself down among those who had fallen prey to an actress's unsubstantial newspaper notoriety. Bernhardt's measure was taken simply as an artistic player devoid of genius, possessing fair talents but inferior in point of ability to draw tears or money to our native Clara Morris. After the Humbug departed for the provinces, there were several weeks left on Mr. Abbey's hands by the withdrawal of Morses' attempted sacrilege. Signor Salvini was hastily secured with his polyglotimous support, after a fortnight of dire business with O'Neil and Agnes Booth in A Celebrated Case, and his prospects for the season in New York were sacrificed on the altar of Mr. Abbey's foolishness. Salvini had large houses whenever he played Othello (a personation which requires no advertising further than the mere announcement of the Italian's appearance in it to draw an audience), and whenever he acted anything else the attendance was beggarly. Elsewhere than at Booth's the tragedian's tour has been successful, and if Mr. Stetson's figures are correct—and manager's newspaper-arithmetic can never be gainsaid—he has played to over $160,000 since he arrived in America. Unfortunately he played at Booth's in a bad time and without proper attention, and New York contributed an inconsequential iota to the handsome gross receipts. The turning point of folly was reached, however, when an Uncle Tom party was organized and let loose on the boards where the Brutuses, King Hals and Richards were once wont to strut their little fretful hour. The New Jerusalem was doubtless comforting and hopeful to the management, and even Hoyt's canvas clouds and stucco angels that floated about in the broad realms of Booth's flies, were consoling to dwell upon when business was in a state better associated with a certain other locality popularly believed to be hotter than the biggest altitude of the thermometer. But Eva's beautiful platitudes and poor Uncle Tom's childish devotion didn't bring in ducats, and fifteen-dollar-a-week actors were gently substituted for Lewis Morrison, Harry Courtaine and the other expensive people who were in the cast at the beginning. For once Mrs. Stowe's anti-slave salve was out of place, and its managers out of joint and out of pocket. Next came the Gosche-Hopper company in One Hundred Wives. The press promptly condemned the piece as a nightmare of borderism sensation, and relegated it to the Bowery, where, by the way, it has since gone. After this party had fired the last gun, Mme. Janauschek came in with her heavy batteries of tragic roles and a company that was heavy as lead. Janauschek's engagement began March 7, and lasted two weeks. A great actress, she failed to draw much better than the drama that preceded her. Next came, March 21, the Voyagers in Southern Seas, with Bonfanti, Ariel and other features. A large house greeted the performance, and it was stamped good for the provinces but shabby for the metropolis. Some of the critics (bless their ignorance!) praised it, but the public had got so used to staying away from Booth's they could not be induced to break themselves of the habit, all on account of the newspapers, and desperate "papering" was resorted to nightly to give the house a respectable showing. April 16 the Voyagers left us for the baked beans and other delights of the Hub, and the Humbug put in another appearance (for ten too many nights and two too many matinees) April 18. It is not necessary to refer to the lack of interest felt in her return, or to comment on the depreciated audiences that have greeted her. This was a matter of course, and the natural result of her mammoth humbuggery being found out.

Last Saturday night Mr. Abbey stepped down and out, and the unfortunate theatre is without a tenant. The late manager's losses, at the very lowest calculation, are $25,000, which, with the loss of caste as a manager that necessarily attends his failure to make the place pay expenses, must be poorly compensated by the first Bernhardt gleam of financial prosperity.

It is not likely that Booth's will be rented except to snap managers next season, the Oakes Ames people—totally ignorant of the requisites of theatrical business—set an exhorbitant figure as the rental, and rely on letting it out occasionally till the World's Fair in '83, when they hope to obtain an enormous sum for the privilege of dragging it from the mud into which it is gradually sinking. This is the reason why the executors of the Ames estate will not talk about renting the edifice for more than a year. They hold off, basing great expectations on the proposed Exposition. No one seems anxious to take it, however, for any length of time.

It is more than probable, judging from present indications, that the World's Fair scheme will fall through for lack of patronage. If this forecast should be correct, the owners of Booth's will find themselves stranded, or, in the words of the fakir, "badly left." Mr. Palmer made a fair offer for the theatre at a moderate rental, proposing to put in a first-class stock company and build up, after dropping a small amount of capital, another Square. Colonel Haverly proposed to take the house at a rent that increased annually for four years, commencing at $24,000; but the manager was not over eager, and the negotiations fell through. He intended making Booth's a combination theatre, at cheap prices, the scale being similar to Niblo's. Stetson and John S. Clarke were also among the men who made offers, but in their cases, as in all the others, the objection of a couple of thousand dollars stood in the way. One thing is certain, an unoccupied theatre is unlike good wine, since it does not improve with age; while a theatre leased to "snap" attractions is a nuisance to the profession and an abomination to the community.

UNION SQUARE THEATRE.

The doors of the Union Square were thrown open for a preliminary season August 16, with an alleged original play by Mr. A. C. Gunter, Two Nights in Rome. When Forget-Me-Not was done at Wallack's, the source of Gunter's drama was apparent. Maude Granger starred in the principal character, and her performance was voted a legitimate success. But the piece did not please the public, and three or four weeks later it was taken to the country, where it lingered for some time before it came to grief in the orthodox bad-play fashion. In September Miss Blanche Roosevelt appeared in an opera called The Sultan of Mocha, which fared poorly at the hands of the critics, and owing to unfortunate business and management the musical season came to an abrupt close. Arrangements were made by Ben Maginley for a short engagement, and he appeared September 20, in a New England domestic drama—Deacon Crankett, by John Habberton, the author of Helen's Babies. The piece did fairly, went on the road in October, and remained out until a month ago, when it bursted. The Deacon fell into good hands last week, having been purchased, as we have previously announced, by Mr. J. M. Hill.

October 16, Manager Palmer opened the regular season with the grandest play of modern times, Daniel Rochat. It was beautifully acted and created a profound sensation. Prominent theological thinkers congratulated the manager on the success of the venture, and for a time it looked as if a new era was likely to set in, by the stage being made the platform of debate for popular social, religious and political discussions. But the public, while it admired the strange strength of Sardou's work, was not fascinated by it; and what should have been the crowning dramatic event of the decade was passed by. It ran about eight weeks. Then Bronson Howard's Banker's Daughter was revived in the middle of December, repeating its previous success. January 17, The Creole, an adaptation from the French by the regularly employed adapter of the theatre, was produced. It was a piece unfitted to the requirements of the large and fashionable patronage of the Union Square, and, although it was exquisitely mounted and admirably played, February 6, it was removed from the stage, and two days later The Danicheffs was revived with a brilliant cast that surpassed the original. Felicia was put up February 28, and it achieved a popular success, continuing until the 23d of April. The Morris matinees commenced with the beginning of the New Year, and they have proved a happy and profitable investment to the management. Miss Multon, Conscience and Camille constituted the programmes of these morning performances. Last week Miss Morris played Raymonde, an adaptation by Cazauran and a California playwright of Monsieur Alphonse, which brought the regular season to a close. Monday night The Vokes began a supplementary season under Stetson's management, renting the theatre.

While the long runs of previous seasons have not been duplicated this season, and although revivals of previous successes had to be resorted to, Manager Palmer may congratulate himself with reason on the financial results of the year. Next season he promises a number of French novelties, and some promising productions of native playwriters.

DALY'S THEATRE.

Everything that Augustin Daly undertakes is carried out with a determination and energy that has given him the reputation for the thorough artistic endeavor that he enjoys. His productions therefore are looked upon with favor by newspaper men, who are not chary of recognizing artistic worth and managerial enterprise. Almost imperceptibly Mr. Daly has changed the entire purpose and intent of his theatre. From the presentation of society dramas he has veered around to light opera and the frothiest of comedies. He has established the first successful musical establishment of a like nature known to New York. A year ago last Fall he had a company that embraced the names of several important dramatic people. As time progressed these were weeded out, and now his organization is best fitted to perform pleasant operas of the French and German stage. Yet, with the immense resources found in European novelties, Mr. Daly has given substantial encouragement to American authors and composers, and he points with pardonable patriotic pride to the fact that of the four pieces played during the season just closed, two were from the pens of American writers. No other theatre in the city (except the Madison Square) has presented so few compositions during this period, and no better evidence of the popularity of the manager and the house than this could be desired. There are two or three improvements we should like to see effected during the Summer interim both in the auditorium and the stage department. The theatre is too sombre for an establishment of its class. Artistic effect and aesthetic surroundings are desirable enough in their way, but a house devoted to popular music and farcical comedy is not benefitted by these. A few more gaslights and a painted drop-curtain would work a wonderful change for the better. Of the company we should like to see a little more true musical talent introduced, and the acting talent slightly suppressed. We will not individualise our objections—from time to time during the season we have pointed out the weak spots in the company, and no one knows these better than Mr. Daly himself.

A supplementary season brought to the front a drama called Tiote, which lasted four weeks and made a very light impression. Next came, September 13, a comedy by Edgar Fawcett called Our First Families, which was performed fifty-seven times. The most memorable feature of this piece was Mrs. Gilbert's marvellous dance. Needles and Pins succeeded Our First Families. It was a frivolous concoction of nonsense adapted by Daly, and it achieved a real success, receiving (with the revival later) one hundred and four representations. January 18, a musical composition founded on Genee's German opera-comique Nisida, was brought out with fine scenic display and a novelty in the shape of French's Nautch Girls. The music was pretty, the dialogue funny, and the work had every chance to make a strike; but the Nautchinas—who had been largely advertised—proved a fraud, and on this account Zanina was withdrawn after having been acted thirty times. Needles and Pins was next revived, and after that Cinderella at School was presented—a clever musical edition of Tom Robertson's comedy, School. This amusing piece closed the season Saturday last with a creditable run of sixty-five nights. Monday evening an additional season was begun by Hill's All the Rage party.

The season has been most satisfactory to Mr. Daly, to whom much is due for the admirable taste, splendid stage management and other noticeable points of merit in the conduct of the house. In closing this brief *resume* of our leading, and only musical theatre, let us not forget to lay a laurel at the gouty foot of Commodore John Duff, who has fought the deadheads every night during the season with a pertinacity and success that almost entitles him to a sanctification among managers. Not one performance during the season has he missed, but like a soldier always ready for duty, he has stood nightly at his post, repulsing the advance pickets of the great D. H. army that have learned to be chary of their onslaughts on this house. Mollenhauer must have a good word for his capital work in the leader's chair, and Malvina for the excellent manner in which she has kept the ballet in trim.

Mme. Cottrelly Wants Things Her Own Way.

Mme. Mathilda Cottrelly, of the Thalia Theatre, has brought suit against Gustave Amberg, her manager, for an accounting, and to enjoin Mr. Amberg (who is a partner, owning a third) from paying anything but the employes' claims, and from using any money taken after the service of the injunction, or any money in the bank. According to the articles of agreement, the money taken in at the box-office was to be deposited in the Bowery National Bank for the firm, and all bills over $25 were to be paid by checks. Mr. Amberg recently paid Mr. Kramer, the proprietor of the theatre, $2,500 for the rent, which was not due till June 15. This the madame did not like, and secured the injunction. Mr. Amberg treats the matter indifferently, and says it amounts to nothing. In reality, Mme. Cottrelly is not in the partnership, having sold her interest five weeks ago to Mr. Hamlin, for $2,500. She had had $3,000, and after the debts amounting to about $1,000 had been paid, she would receive about $1,500 in the final division of profits. Mr. A. said that he believed that he could show that everything was all right. He was to have sailed for Europe to-day.

BELASCO.—Dave Belasco, one of the adaptors of Herne's Hearts of Oak, received a stroke of paralysis in San Francisco lately. His friends are getting up a benefit for him.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

is gratifying to see that his efforts have been appreciated. The season closes 7th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Rooms for Rent comb. drew fairly 29th and gave moderate satisfaction. M. B. Leavitt's Rentz-Santley comb. appear 30th to good business, followed by the McGibeney Family 2d and 3d with matinee. Booked: Agnes Wallace-Villa troupe 7th; Helen Potter's Pleiades 11th and Denman Thompson 13th.

ELMIRA.

Opera House (William E. Bardwell, manager): Frank Mayo in the Streets of New York played 28th to very good business. The audience did not seem particularly satisfied and would have preferred Davy Crockett. Lawrence Barrett 29th to very good house.

Items: This season has been the most prosperous the Elmira Opera House has had for a number of years, but few poor cos. having put in appearance.--Cal Wagner is booked for the coming week.

BATAVIA.

Opera House (H. C. Ferren, manager): Anthony & Ellis' Uncle Tom's Cabin co., with bloodhounds and donkey, gave a fine entertainment to a crowded house 26th at popular prices. Booked: Duprez & Benedict's Minstrels 11th.

Items: G. F. Weeden, manager of Anthony & Ellis' Uncle Tom's Cabin co., reports their business as being uniformly good. —The San Francisco Minstrels wrote for date, but Manager Ferren was unable to give them one, as it would interfere with Duprez & Benedict.

OWEGO.

Wilson Hall (S. F. Sairchild, manager): Standard Theatre co. in Rooms for Rent to fair house; a good show.

Items: George W. Sweet has retired from the management of the Hall.—Manager Clapham, late of B., W., P. & W.'s Minstrels, has been home for a few days before starting for San Francisco, where he will manage John T. Raymond.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, proprietor): The Standard Theatre co. 25th in Rooms for Rent to fair house, and Jay Rial's Uncle Tommers 27th to paying biz. Billed: Sullivan's Black Diamonds 3d; Sterling Comedy co. 7th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): San Francisco Minstrels 28th gave the best minstrel performance that has been given here in years to a fashionable audience. Booked: Maggie Mitchell 2d; Mary Anderson 5th; Denman Thompson 17th; Harrisons Photos 24th; G. A. R. 30th.

BINGHAMTON.

Academy of Music (W. D. Turner, manager): Harry Richmond and co. played 26th to the poorest house of the season, about one hundred being present; counter attractions the reason of it. Cal Wagner's Minstrels are here 4th.

LOCKPORT.

Arcade Opera House, (Mitchell & Turchell, managers): Prof. Knight's stereopticon 25th to small house; McEvoy's Hibernicon 28th to fair business. Coming: 9th, Birch & Backus' Minstrels.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): McEvoy's Hibernicon 25th and returned 28th to fair business. Booked: May 13, Helen Potter's Pleiades; Duprez & Benedict's Minstrels some time in May.

YONKERS.

Washington Hall: The only entertainment for the week will be Sefton's Rip Van Winkle co. 3d.

New Jersey.

TRENTON.

Taylor Opera House (John Taylor, manager): Tony Denier's Humpty Dumpty 26th to good house, and gave satisfaction. Princeton College Glee Club were booked for the 28th but were prohibited from appearing by the president of the college; given cause, immorality of Trenton; real cause, fear that the students would be arrested for riotous behavior, which had happened several times. Buffalo Bill comb. 29th to fair house and delighted gallery gods. Fielding Yacht Club gave fair satisfaction to a light house 30th.

Nebraska.

OMAHA.

Academy (John S. Halbert, manager): Gus Williams in Our German Senator appeared 23d. The audience was good natured, and laughed and applauded vigorously. Haverly's Colored Minstrels were booked for 27th and 28th, but failed to get here for first night; so they played 28th. Thomas W. Keene begins an engagement of two nights and matinee 29th.

Item: Gus Williams and co. had a hard time getting here; the railroad could only bring them within two miles of Council Bluffs, the tracks being washed out. They were brought to the Bluffs in wagons over atrocious roads, and from there (the city being under water) took boats to the U. P. bridge, and came across by rail. They were obliged to leave their baggage behind, and Our Senator appeared in the clothes he wore on his arrival, and ditto his co.

Nevada.

CARSON CITY.

Our correspondent's letter arrived too late for insertion last week, but we cull the following items of interest: The Strategists for three performances, including a light matinee at Piper's Opera House, Virginia City, had $1,505 in the box office, and no "wash sales," either.—The recent stock improvement in the Comstock has brightened the theatrical prospect in this section for the season.—Next month promises to be a very lively one, theatrically speaking, with us.—John W. Wilkes, a good character actor, who was dropped from the Stevens' comb. on account of irregularities, is still in Virginia City.

LATER.—Carson Opera House (John T. Preddy, manager): The Soldene Opera co. gave Billee Taylor 22d, again at matinee 29th and same evening Olivette; night performance well attended; matinee light. The leading roles in both operas were well rendered, the pieces were finely costumed; but a grand orchestra, consisting of a violin and a piano, was rather light, even for the provinces, you know. But if the orchestra was light the pluck of Emily Soldene was heavy enough, speaking from an avoirdupois standpoint. It is fair to say of this ambitious lady that her acting is better than her singing. Rose Stella had meagre opportunities in Billee Taylor, but in Olivette she appeared to splendid advantage. Her acting was neat and natural, her stage business excellent, while her singing was highly satisfactory. Maggie Duggan was a very comical Eliza, indulging in a little high kicking which was both artistic and loud. Marshall was a capital Barnacle, and his song "All on Account of Eliza," which received a hearty encore, is the latest popular gag in Carson. The Soldene co. play balance week at Piper's Opera House, Virginia City.

Items: The Soldene co. play under the Locke management to Leadville, Col.—The Lingards played three nights of last week at Eureka, and the Base Rangers do not appear to have appreciated them as tee business was distressingly light.—Rose Stella of the Soldene co. was offered a flattering engagement while here at the Tivoli, San Francisco.—Katherine Rogers will undoubtedly be the next attraction at the Carson Opera House. —Nothing booked for this week.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): The Cleveland Opera co. opened 25th in Il Trovatore before a brilliant and sympathetic audience. The first act passed off smoothly except in the case of Alex. Bishoff, the tenor, whose voice gradually became quite hoarse, and during the later acts he broke down entirely, when the performance came to an untimely end. It was thought he would be able to appear Thursday in Anna Leise, but in consequence of his continued indisposition the house was closed balance of week. It is now proposed to make some change in the cast and produce Anna Leise 17th, 18th and 19th. The Fifth Avenue Opera co. appear 2d and 3d in Olivette and 4th in Billee Taylor; 9th, week, Fun on the Bristol. Won at Last comb. for 5th, 6th and 7th has canceled.

Academy of Music (John A. Ellsler, manager): The Harrisons in Photos opened 25th to a well-filled house and gave one of the finest entertainments of the season. The singing, dancing and character acting of Alice and Louis Harrison and R. E. Graham were unusually excellent and "took" immensely. Their engagement was limited to three nights, but they have become great favorites here, and will always be welcome. The Strakosch-Hess English Opera co, filled up remainder of the week, producing Aida, Carmen, Bohemian Girl (at matinee) and Mefistofele to fair audiences. Mlle. Torriani, Laura Schirmer, Messrs. George Conly and Hugh Talbot are the chief people in this co., and their singing was greatly admired. The orchestra and chorus are large, but the latter lacks discipline, and was not entirely satisfactory. The co. appear 2d in Il Trovatore, Mrs. S. C. Ford of this city assuming the role of Leonora and Anna Ruthertord that of Azucena. Wednesday, 4th, and week Ford's Olivette co.; May 9, for week, Jay Rial's Ideal Uncle Tom.

Items: A new list of attractions at the Comique, chief of which will be the McElroy Sisters' Burlesque co. in All I've Eat; or, Billee Taylor.—It is rumored that Max Strakosch has offered to star Cleveland's favorite soprano, Mrs. S. C. Ford.—Theodore Thomas' grand orchestra has been engaged for a week of summer-night concerts at Haltnorth's Garden in July.—Abbie Carrington severed her connection with the Strakosch-Hess co. last Thursday because of alleged ill treatment and favoritism.—Sumner Salter, a prominent local musician, leaves shortly for the East, where he intends to reside hereafter.—The Central Musical Association will give two grand concerts June 8 and 9.—Helen Potter's Pleiades will appear here 15th in a testimonial concert to Nannie Louise Hart.—The Reeves' Opera House stock co. will probably appear at the Academy ere the close of season.—Frank Finney, the Academy's popular doorkeeper, is beginning to talk of his annual benefit.—Henry Ward Beecher lectures at Tabernacle May 17.—J. T. Bohee is in town organizing a colored dramatic co. to play Damon and Pythias.—Warren G. Richards of the McNeil Sisters' Concert Troupe is at home for a few days.—The first public concert of Cleveland Vocal Society takes place 6th.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor): John B. Gough lectured on Platform Experiences to full house 25th. Mr. and Mrs. Henschel had the most fashionable audience and gave the best concert of the season 26th. The Mrs. Joshua Whitcomb comb. gave a poor show to small house 27th. Owing to the illness of Aunt Keziah (Dr. Chas. L. Howard), said by local papers to have been caused by a bibulous inclining, no show was given 28th and the little money that was taken in was refunded. The Claire-Scott comb. gave Lucretia Borgia, Lady of Lyons and Camille 29th and 30th to fair houses. Miss Scott is a clever actress and was well supported by Mr. O. K. Coburn, whose Armond Duval was particularly fine. Coming: Madame Fry's Concert co. 2d; Remenyi Concert co. 3d; San Francisco Minstrels 12th; Haverly's European Mastadons 19th.

Grand Opera House (Col. Theodore Morris, manager): George Holland played Lord Dundreary 28th, 29th and 30th to small houses. Two of the ladies of his co. were sick and their parts were well taken by Miss Annie R. Vickers and Miss Smith of this city. Coming: Ford's Comic Opera co. in Olivette May 2 and Billee Taylor 3; Piercy's Legion of Honor 6 and 7.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Legion of Honor comb. 29th and 30th with Samuel Piercy, Annie Graham and Lewis Morrison in principal characters. Notwithstanding both play and co. were among the best seen here this season they played to light houses both nights. Ticket-of-Leave Man was given 30th but the co. were not as satisfactory as in Legion of Honor. Equine Paradox 2d, week, to be followed by Hazel Kirke 9th, 10th and 11th; Child of the State 12th; One Hundred Wives comb. 18th; Haverly's Mastodons 26th.

Adelphi Theatre (R. J. Lent, manager): Business continues good. New people 2d: Lynn Sisters—Lottie and Gertie—J. W. Berkley, Minnie Thompson and May Raymond.

Items: The big whale is here for week of 2d.—Milt. G. Barlow the minstrel was in the city 1st visiting his mother.

DAYTON.

Music Hall (Charles D. Mead, manager): Denman Thompson paid us a second visit 25th and played to a good house. Nat Goodwin's Froliques 30th to a good house. They played Fun at School. They are having success with the piece.

Buckingham Theatre: This place is doing a large business. It has some of the best talent on the variety stage, and Manager Cole is making many friends by his courtesy and good management.

The Skating Rinks are still doing a good business.

Items: The pavilion at the Soldier's Home is up, and work is being pushed rapidly ahead on the new hall to be opened next September. Among the stock co. are Burton Adams and wife, George Warde and wife and E. H. Stevens. The leading lady has not been decided on as yet. Adams will be the manager and the season will open June 1.—The Mirror is for sale at Wolf Bros.', opposite the post office.

WOOSTER.

Quinby Opera House (C. M. Yocum, manager): Madison Square Theatre co. in Hazel Kirke 27th to good house. Oliver Doud Byron co. in Across the Continent 28th to fair house. Rain prevented many from attending.

Academy of Music (J. F. France, manager): No entertainment the past week. Booked: Howard comb. in Mrs. Joshua Whitcomb 5th.

SANDUSKY.

Biemiller's Opera House (Wm. Stoffle, manager): Harrisons' Photos April 23 to fair house, giving a very enjoyable entertainment. Den Thomson played to a large and appreciative audience. Uncle Josh is a great favorite here. Mary Anderson is heavily billed for May 2; the box-sheet indicates even a larger house than on her former visit.

CHILLICOTHE.

Opera House (E. Kauffmann, manager): Howard's Mrs. Joshua Whitcomb co. played to very light business 29th; show very poor. Nothing booked for May at this house so far.

Masonic Hall (Phil. Klein, manager): Remenyi Concert co. 29th failed to put in an appearance on account of Remenyi being taken sick at Portsmouth. Litta Concert co. 17th.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Denman Thompson and co. in Joshua Whitcomb 26th to good house. Nat Goodwin in his new absurdity, Love at School, 29th to fair house.

The Ellis Family gave a musical and elocutionary entertainment at the English Lutheran Church 29th to good house.

Item: Jackson's Mammoth Minstrels (under canvas) 14th.

AKRON.

Academy of Music (W. G. Robinson, manager): Oliver Doud Byron appeared 25th in Across the Continent, doing a good business. Madison Square Theatre co. 28th in Hazel Kirke to a large audience. Booked: May 2, The Harrisons in Photos; 3d, Strakosch & Hess' Opera co. in Il Trovatore; 7th, Frank Mayo in Streets of New York.

Item: The Chimes of Normandy will be given 5th and 6th by the Choral Society.

SIDNEY.

Monumental Hall (McCollough & Johnston, lessees and managers): George Holland's American Cousin was booked for 19th but canceled dates on account of the circus. Helen Coleman's Widow Bedott 11th; Tony Denier's Humpty Dumpty some time during the month. Tappes' Band, assisted by talent from abroad, will give a concert the latter part of the month.

XENIA.

New Opera House (John A. Hevling, manager): Howard's Mrs. Joshua Whitcomb played 26th to good business, the play being well presented by a first-class co. [How the opinions of our correspondents differ about this co.—Ed.] Booked: The Flawrence Dramatic co. in the Gold Hunters of California 4th; B., W., P. & W.'s Minstrels 26th.

PORTSMOUTH.

Opera House (John Wilhelm, manager): Remenyi the violinist 28th to fashionable audience. Helen Potter's Pleiades coming latter part of May.

Item: The season closes here June 1.

URBANA.

City Hall: The Emmet Dramatic Club of Cincinnati produced A Child of Nature 30th to a jammed house for the benefit of a Catholic society. The club gave unbounded satisfaction

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Mitchell's Pleasure Party concluded a fair week's business at this house 30th. Opening 2d for the week, M. B. Curtis in Sam'l of Posen. Jane Coombs and co. 9th.

Library Hall (W. W. Fullwood, manager): Carncross' Minstrels played to large business last week. The entertainment was quite good and gave satisfaction. The Harrisons in Photos 5th, 6th and 7th. Rial & Draper's Uncle Tom party 9th, week.

Items: Lillian Spencer made a flying visit to her home in this city 26th. She supports Frank Mayo in the legitimate next season. --Lew Simmons spent the greater portion of last week in this city. Lew has severed his connection with the New Mastodons, having had some trouble with Joseph Mack.—"We give our entertainment on the stage only," sarcastically remarks Mr. Carncross on his bills and posters. Can Haverly stand such a blow?—John M. Burke, Bartley Campbell's right hand man last season, now pilots M. B. Curtis, in whose interest he has been in the city for the past week. -- The following variety people are billed to appear at the Tivoli Garden 2d: Frank Bolton and Ada Bradford, Nellie Roberts, Price Brothers, Rose Hall, May Vernon, Mollie Ryan and Harry Weeks.—Mlle. Emma Jutan, the trapezist, who has made quite a reputation in Europe, was born in our sister city of Allegheny.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Mabel Stanley's Minstrels and Nelly Haywood's Burlesque troupe 27th to small business. The twelve beautiful young ladies and four end men when the curtain rolled up were discovered to have degenerated into four females and five men, two on the end; the performance was very poor. M. B. Curtis in Samil of Posen 28th to a large audience. They were pleasantly surprised by as pretty a piece of comedy acting as has been seen here during the past season. The support is generally first-class. Frank Mayo in the Streets of New York 4th; Strakosch & Hess Grand Opera co. 5th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Frank Mayo in Davy Crockett and Streets of New York 26th and 27th to fair audiences; the plays were highly appreciated. Harry G. Richmond in Epitaph was advertised to appear 28th, but after the doors were opened it soon became evident that there would not be an audience worth playing to, and at eight o'clock the doors were closed again. The warm weather was the cause. George E. Stevens in Uncle Tom's Cabin 30th to fair house; the play was produced satisfactorily. Miles' Juvenile Opera co. in Pinafore 2d under manager John D. Mishler to good-sized and well-pleased audience. Booked: 5th, 6th and 7th, The Pirates of Penzance, home talent; Carncross' Minstrels 3d.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Herzog's Exhibition and Roman Students drew large houses 25th, 26th and 27th, giving two performances daily; very pleasing, especially to the young people. The Hyer Sisters, under Mishler & Aschbach, presented Out of Bondage 29th to fair business. This co. is composed of colored people, all of whom are artists and gave a first-class evening's entertainment, the singing of Madah Hyer being especially worthy of mention. The Mahn Opera co. will appear 9th and Miles' Juvenile Opera co. 13th and 14th. This is all that is booked up to date for balance of season.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Ada Gray in East Lynne 25th to full house; audience well pleased. Coming: 7th, Miles' Juvenile Opera co. in Pinafore.

Items: The Hyers Sisters will return here at the request of our citizens in a few weeks. --John Thompson has written for dates.—W. A. Brooks of the Ada Gray co. is lying ill at the Eagle Hotel, this city.--Manager Watkins fell through a pavement at Shamokin on Thursday and was badly hurt.

READING.

Academy of Music (John D. Mishler, manager): Carreno's concert, and opera co. gave a very good entertainment 27th. Buffalo Bill 28th to big business. The Hyer Sisters' return was not greeted by a very large audience 30th. Coming: Return of Carreno's concert and opera co. 2d; John E. Owens 3d; Carncross' Minstrels 5th; Hoey & Hardie's Child of the State 17th; Tony Pastor 26th.

Grand Opera House (George M. Miller, manager): Nothing booked to date.

SCRANTON.

Academy of Music (C. H. Linsay, manager): Philharmonic Concert 26th, assisted by Marie Lobeck of New York city. Miss Lobeck's violin playing was the feature of the evening, though the solos, duetts and choruses were nicely rendered. The Hyer Sisters in Out of Bondage 28th to a small audience. The troupe is a good one throughout and deserved a better attendance. Maggie Mitchell played Little Barefoot 29th to a packed house. Miss Mitchell charmed her audience, as she always does.

DANVILLE.

Opera House, (Frank C. Angle, manager): George E. Stevens' Uncle Tom party 29th on a return visit were greeted with a full house, which they deserved, as the co. is first class, the Little Eva of Maud Stevens being worthy of special mention. Ada Gray in East Lynne 30th to good business; Miss Gray is the best Isabel I have seen since Lucille Western. Coming: Miles' Juvenile Opera co. in Pinafore 3d; Boston Ideal co. 6th and 7th.

Item: The Ada Gray comb. are forced to close the season this week, owing to the declining health of Miss Gray.

CARBONDALE.

Nealon's Opera House (John Nealon, proprietor): George E. Stevens' Uncle Tom's Cabin co. 26th to crowded house; good show. Land League concerts largely attended for whole week from 27th. Osborne's Dramatic co. 2d to slim house; poor performance. Coming: Ada Gray in East Lynne 3d; Fireman's concert 19th; McGibeney Family latter part of month.

Items: The Opera House lately been remodeled and is now one of the finest of its size in this locality.—The Mirror is to be had at J. O'Hearne's news office, and its sale is rapidly increasing.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Buffalo Bill in Prairie Waif 27th to good business. Miles' Juvenile Opera co. in Pinafore 28th to a fair house. Little Jennie Dunn has a remarkably strong and sweet voice, and the rest of the co. were good. Abercrombie's Boston Ideal co. played Uncle Tom's Cabin 29th to good business. Little Pansy, the Eva, a very good one, too, made her first appearance after several days' sickness. Blanche Slader is an acceptable Topsy. Carncross' Minstrels are coming 6th, and Mahn's Opera co., who have made arrangements with Manager Mishler to play six nights over his circuit with a certainty of $500 a night, will be here 10th.

ERIE.

Park Opera House (William J. Sell, manager): Nat Goodwin and Froliques in Love at School 27th; to fair patronage. The Harrisons under the management of Martin W. Hanley 27th; fair house considering their date following Goodwin; week closing with the ever popular Lawrence Barrett in Merchant of Venice and David Garrick 30th to very large house. Booked: Denman Thompson 9th; San Francisco Minstrels 10th.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): Richmond's Comedy co. in Epitaphs 30th to slim house. Performance very tiresome and indifferent.

Item: It is expected soon to have the Ada Gray comb. return here and give the Banker's Daughter. Several of our citizens have requested it and arrangements are being made accordingly.

MEADVILLE.

Opera House (H. M. Richmond, manager): The Union Spy was produced by local talent 28th and 29th to good business. The Harrisons in Photos gave the most amusing and highly enjoyable entertainment of the season 30th. Strakosch & Hess' Grand English Opera co. are billed for 5th. Faust will be given.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): The Hyer Sisters presented Out of Bondage 26th and gave a very pleasing performance. Stevens' Uncle Tom's Cabin co. 27th with bloodhounds, etc., to fair house. Booked: Emma Abbott 6th; Miles' Juvenile Opera co. 10th; Mahn's Opera co. 13th; Tony Pastor 25th. Lawrence Barrett will close the season June 1.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): M. B. Curtis in Sam'l of Posen played to fair business 26th and 27th. Rial's Uncle Tom drew fair houses 29th and 30th. San Francisco Minstrels, booked for May 9, cancelled, not caring to buck against Coup's Circus, which exhibits here on that date.

Gem Theatre (M. J. Cain, proprietor): Business good; fine attractions for week of May 2.

HARRISBURG.

Opera House (H. J. Steel, manager): Maggie Mitchell as Lorle 26th was greeted by a large and delighted audience. A Minature Pinafore co. 30th to good houses afternoon and evening. Carncross' Minstrels 4th. The Ada Gray co. have again changed their date to the 10th. A co. that was billed to play Boccaccio here have canceled their date on the 11th.

HONESDALE.

Liberty Hall (Dr. J. W. Kisler, manager): Mr. and Mrs. Henry Osborn on 30th to slim house; gave fair show. Booked: May 4, Ada Gray.

EASTON.

Able's Opera House (William M. Shultz, manager): April 25 Tony Denier troupe in Humpty Dumpty; 28th, 29th and 30th Herzog's World's Wonders, including Admiral Dot, Col. Orr the giant and Major Atom, who claims to be the smallest living being. John E. Owens booked for May 4; Child of the State and My Partner coming.

PITTSTON.

Music Hall (J. R. Ehret, manager:) Hyer Sister's Concert co. in Out of Bondage 25th to fair house; co. good. 28th, Maggie Mitchell and co. in Fanchon to large house; performance good as usual. H. G. Richmond co. failed to put in appearance 29th; cause not known.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): 28th, Ada Gray in East Lynne to large business. Miss Gray fully sustained her reputation, but her support was poor. Booked: 2d, Boston Ideal Uncle Tom co.; 5th, Miles' Juvenile Pinafore troupe; 14th, Batchelor & Davis' Circus.

NEW CASTLE.

Opera House (R. M. Allen, manager): An-Duprez & Benedict's Minstrels gave a fair performance to a good house 28th. M. B. Curtis in Sam'l of Posen appeared 30th to a good audience. The acting of Sam'l is very enjoyable. McEvoy's Hibernicon appears 7th; Pat Rooney 9th.

SHENANDOAH.

Academy of Music (P. J. Ferguson, manager): Ada Gray in East Lynne 26th to good house; co. good; Nothing booked for week.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Last week's attractions were varied and business wonderfully good. This week Callender's Georgia Minstrels, followed by Tony Pastor's co. for 6th and 7th. Week of 9th Boston Theatre co. in Leonard Grover's Boarding House; week of 16th Lotta and Denman Thompson.

Low's Opera House (William H. Low, Jr., manager): A large and appreciative audience witnessed Felicia by the Union Square Theatre co. at this house 27th. Mahn' Opera co. in Boccaccio and Donna Juanit finished the week playing to small business Mr. Low announces his season as closed.

Theatre Comique (Hopkins & Morrow, managers): Mollie Wilson will be the attraction in the drama of The Little Wanderer, which will close the usual excellent entertainment given at this house; 5th, matinee and evening, the Bartlett Sisters have a benefit.

Items: Mr. Hackett has engaged the Opera House for another year.—William H. Goffe, treasurer of the Providence Opera House, has a benefit next week.

NEWPORT.

Amusements of every description for the past fortnight have been quiet. Booked: 7th, Boston Theatre co.; 13th, C. L. Davis.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Ye Olde Folkes Greate Concertes, introducing some of our best amateur talent, were given 25th, 26th and matinee 27th to good houses, which realized quite a handsome sum toward purchasing an organ for the Jewish Temple. Fanny Buckingham in Mazeppa 28th, 29th, 30th and matinee to slim houses.

Items: The Nashville Industrial Exposition opened 27th under the most flattering auspices. This, in connection with the roller skating rink, bid fair to be our most popular amusement attractions during the next thirty days.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Nothing here since Rial's Humpty Dumpty. Fannie Louise Buckingham and Agnes Herndon have written for dates in May.

Item: J. R. Osborn, as will be seen above, has resumed the management of the Opera House here, T. F. Henry having retired. Mr. Osborn is booking some strong attractions for next season.

Texas.

BRENHAM.

Grand Opera House (A. Meyer, manager): Galley Slave co. in Matrimony 26th to a good house. The play was well received and appreciated. This is the closing of our season.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Mahn's Comic Opera co. in Boccaccio 25th to fair business. Aldrich & Parsloe in My Partner 27th to large and enthusiastic house. Booked: May 7, Janauschek as Mary Stuart.

West Virginia.

WHEELING.

Opera House (F. Reister, manager): Ofty Gooft's comb. opened for three nights to bad business. Boston Ideal Opera co. are booked 3d.

Wisconsin.

EAU CLAIRE.

Music Hall (L. Parrish, manager): The Edwin Clifford Dramatic co. 25th and 26th to fair houses. The first night Lady of Lyons was produced; Mr. Clifford as Claude Melnotte, Tom Coleman as Col. Dumas, and Olive West as Pauline. These three characters deserve special notice as they were well rendered. The support was also good. Ingomar was satisfactorily given the second night. Booked: The Galley Slave 9th.

MADISON.

Opera House (George Burroughs, proprietor): The many personal friends and others who waded through the mud and rain on the evening of the 25th to welcome John Dillon were sadly disappointed in the entertainment presented. Swap the Yankee is a failure, and the sooner it is shelved the better for John Dillon. The piece is compiled from a French play and has been ruined in the redressing. This is the first time that Dillon has ever disappointed a Madison audience, and we hope the last. Litta gave an enjoyable concert 28th, and Nellie Verne's Burlesque co. played 29th.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): McIntyre & Heath's Minstrels 23d and 24th to fair business; nothing particularly strong about the co.; sketches amusing. May 12, 13, 14, Bartley Campbell's Galley Slave co.

Grand Opera House (Jacob Nunnemacher, manager): W. E. Sheridan, supported by the John McCullough co., in Louis XI, Marble Heart, Merchant of Venice, New Way to Pay Old Debts, and Othello. Mr. Sheridan gave some excellent impersonations, that of Louis XI being deemed superlatively fine. Business only fair.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Ben Cotton and co. 26th to small audience who felt amply repaid, for Little Idalene's excellent acting must command the admiration of all. Nellie Verne's

Burlesque troupe 28th; Salsbury's Troubadours 3d; Sprague's Georgias 5th; Haverly's New Mastodons 9th.

Canada.

TORONTO.

Royal Opera House (J. C. Connor, manager): The performance of Hazel Kirke by James H. Keane and comb. attracted large and appreciative audiences during week. The comb. is a good one, and the piece was put on the boards in a manner that sustained the interest and attention of the audience throughout. May 5, Rentz-Santley Burlesque comb.

Grand Opera House (O. B. Sheppard, manager): McKee Rankin and co. in The Danites were booked to appear at this house 25th to 27th, but owing to a "misunderstanding" between Manager Sheppard and Rankin they did not appear until 27th, afternoon and evening, when they only drew small houses. Balance of week Toronto Opera co. in Pirates of Penzance to moderate business; co. fair.

Theatre Comique (Joseph A. Burgess, manager): This house still continues to give a good variety show and draws well-filled houses each evening.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): B., W., P. & W.'s Minstrels 25th gave a first-class entertainment to standing room only.

Academy of Music (Joseph Kn eshaw, manager): Rice's New Evangeline to good business 26th. The co. with one or two exceptions did not give satisfaction. Hartz the magician to fair houses 28th, 29th and 30th.

Items: Manager Spackman will be in New York about June 1 to book attractions for his Canadian circuit, which now extends from Montreal to Detroit.—The Zoe Gaylor Mazeppa snap under the management of the notorious W. J. Marshall came to grief in Toronto. The star's manager (minus the horse) skipped out, leaving the co. to get back to New York as best as they could. They are now measuring cross-ties on the railroad track.—A. Balfour and wife passed through last night en route to Buffalo.

MONTREAL.

Academy of Music (H. Thomas, manager). Aldrich & Parsloe's My Partner co. three nights and matinee to remarkably good business, and so well satisfied are the actors that a return visit is to be made at no very distant date. Booked: McKee Rankin's Danites one week and matinees.

Theatre Royal (J. B. Sparrow, manager): Holman Opera co. two nights, 29th and 30th and matinee, in Olivette to fair houses. This co. does not seem to improve with age. Booked: Holman Opera co. in Bille Taylor.

Items: An injunction has been served against the Holmans in regard to Billee Taylor, but they advertise to play it all the same.—J. D. Lord, alias Heller, alias Anderson, etc., was at the Academy. He is advertised as an illusionist and monarch gift autocrat. It should properly be delusionist and king of fakirs.

OTTAWA.

Grand Opera House (John Ferguson, manager): Edgewood Folks 25th and 26th did not prove a drawing card. Sol Smith Russell and co. were very satisfactory, but the piece is too flimsy. The Holman Opera(?) co. is barn-storming Canada in Olivette. They were here 27th and 28th to small business. The Danites 29th, 30th and matinee drew crowded houses.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): B., W., P. & W.'s Minstrels 26th to crowded house. Rentz-Santley Novelty co. are booked for 2d. Rice's Evangeline played to fair business 25th.

Nova Scotia.

HALIFAX.

Academy of Music (John Dorell, secretary): C. H. Smith's double Uncle Tom's Cabin co. opened for a week's season 25th to a large house. They played The Miner's Daughter 29th and 30th.

Sermons from Shakespeare.

NO. X.—DETERMINATION.

FALSTAFF—I will not lend thee a penny.
PISTOL—Why, then the world's mine oyster, which I with sword will open.—MERRY WIVES OF WINDSOR, Act II, Scene 2.

A merry play is the Merry Wives, and although no sombre shading is visible in this merry, sunny picture, there still is room for one to now and then read bits of subtle wisdom between the lines. And in selecting our text we believe we have hit upon the key-note of our deliberations, embodied in the word "*determination*." A homely text, yet one truly emblematic of the struggles to succeed, which determination to conquer our surrounding obstacles invariably engenders. To open an oyster with the hand only is not only impossible, but dangerous. The jagged edges of the shell are sure to tear the fingers cruelly; while with the sharp oyster-knife the task is accomplished with celerity and safety. Memory carries us back to Savannah, Georgia, to a place called Thunderbolt, beyond the beautiful cemetery of Bonaventure, when on a sunny January day last Winter we listened to the dirge-like songs of a party of about thirty negroes, men and women, whose sole occupation consisted in opening oysters. It was to us a very monotonous occupation, yet they seemed to like it, and the air was filled with a sharp, clinking sound of the knife striking the shells, which formed a strangely musical accompaniment to their rich, melodious voices, singing as they toiled. The world to these simple choristers was literally full of oysters, to be cleft by a dexterous turn of the knife. The South, which is so full of novel experiences to the visitor, and which to us was like reading a delightful new book, contains no more quaint chapter than Thunderbolt. There we sat, listening to the music, watching the oyster-openers, eating our full share of the delicious bivalves and breathing the seductive *dolce far niente* atmosphere, suggestive of May-days in the North. That day, like all pleasant days, came to an end. The music lingers now only in our memories. Here in the Northern Spring we dwell upon the scene to-day, and recall the homely occupation, the homely toilers, the homely, tender, crooning melodies, as representing in our lives a touching nocturne in minor chords. Then, as now, our text came to our lips, and the homely surroundings served but to intensify our train of thought.

Life, after all, is only an oyster-bed in an æsthetic sense. All occupations are, in some degree, full of danger, of difficulty, of jagged edges and of dirt. In order to succeed in opening our several oysters we must needs don our brown Holland apron of earnest purpose, fearlessly ply our sharp knife of determination, and sing our songs of content. True, we may not always avoid cutting our fingers, but courage will surely educate us in the skilful plying of our knife. Sometimes we may find a pearl of great value, but if not we may count with fair certainty upon success in obtaining a few palatable bivalves. Or, dropping our metaphor, provided good health assist our endeavors, we can at least make an honest living in this busy world, even if we do not acquire great riches; and the man or woman who is determined to succeed wins a fair share of the world's oysters. Our knife will sometimes become dull from long usage, yet, if we do not despair, in good time there will be outlined upon our weary vision the cheery young knife-grinder, Opportunity, who will with magic skill renew the keen edge of our trusty blade.

No better illustration of this can be found than that of the successful career of the late Earl of Beaconsfield. Had he lain aside the knife of determination at the outset, or even midway in his life struggle for fame and power, we should not to-day deplore the loss of one of the greatest statesmen as well as one of the greatest men of modern times. No, Benjamin Disraeli hacked away with his fast-dulling knife at his allowance of oysters until the magical opportunity came in which he could demonstrate his great skill in the affairs of the country. Had he paused in his labor his hand would have lost its cunning, or some more industrious companion been ready to utilize the itinerant knife-grinder. We are convinced that in incessant labor lies the secret of ultimate success. Then, too, we must keep up our singing, or, in other words, our heart, in our work, so as to impress others with some measure of our enthusiasm. He who does not believe in himself will never impress belief in the mind of another. When Beaconsfield first announced his intention to become Prime Minister of England it seemed a very chimera of imagination. Later on, a reiteration of the intention assumed palpable shape in the public mind by reason of the magnetism of his self-belief communicating itself to faith in him in the breasts of others.

A skilful form of reasoning might be employed by the chemist to prove that black is white. Yet, however much we may admire the well-chosen words of the lecturer, we could not be convinced by his arguments; for, aside from its evident absurdity, we know he does not himself believe that "black is white." On the other hand, many of the scientific discoveries of modern times, bearing on their face apparently as absurd premises, have found credence from the fact that their progenitors have so thoroughly believed in the creation of their research and fancy. Has fairy-land a more marvellous state of affairs, produced by a mystic waving of the wand of the tiny Queen Brownie, than was brought about one recent yesterday by the use of the telephone in its present practical shape? Yet this was no fairy wand, but rather the pearl-oyster discovered by a patient worker. And to carry out the simile, it being a fact that oysters containing the most valuable pearls are those most inferior as regards merchandise, so to this patient oyster opener the pearl was evolved from seemingly unprofitable sources, and to his faithful polish of belief we owe the telephone.

A few years ago a poor little boy worked as errand-boy in a country store. He did his work faithfully, yet it was not satisfying to his boyish ambition even to become the head of some other country store in due season. He longed to become a physician, and gladly availed himself of every spare moment to read and study in order to fit himself for college. His employer one day noticed the thin, awkward boy perched on a barrel with a huge book before him resting on the counter. Struck with the boy's appearance, as much as by his incongruous studiousness, he rallied him with coarse bluntness, telling him he "had better let such books alone and learn to keep store—for a good storekeeper was of some account, while the country was full of poor doctors." Said the boy, "I shall be a good doctor, and you will send for me to prescribe for you some day. The man laughed derisively, but the words of the boy were a prophecy, and he was using his knife even then with skill, for later on he became not only a good doctor, but one of the best in his State, and his old employer sent for him not once, but many times. The successful doctor lived to remind his old employer of this bit of derision. He had kept his oyster-knife sharp, and plied it industriously, in spite of sneers, during his apprenticeship.

A poor young lawyer, occupying small, mean chambers in the upper part of a high, formidable building, once waited until well-nigh heart-sick for clients who never came. Every day he hurried down stairs with imposing-looking papers tied with pink tape, and as regularly hurried back to find no entry on his slate save his own—"Gone to special sessions. Back at 2 P. M." At last a client came whom he knew to be a very rich man. He stated his case, and our young lawyer knew that if he succeeded here was the stepping-stone to fortune. He knew also what a well-established lawyer would charge as retaining fee. He knew, again, his own impecuniosity, yet he also knew his ability to succeed in this case. So he looked very wise and said: "Am I retained?" "Yes," said his would-be client. "Well, then," he replied, "my retainer is one hundred dollars." The client looked aghast. The young lawyer looked at his watch, urged his client to decide, "as business was pressing, and he momentarily expected two other clients." The stranger knew he did not expect clients, but his belief in his own powers as a lawyer carried conviction. The client paid the fee. The young lawyer is today one of the foremost lights of the profession. His first client was the knife-grinder, Opportunity.

The Hon. Clarence Seward, in an address to some medical graduates, once remarked: "Young men, there is always room at the top. All are not destined by fate to toil on the lower rungs of the ladder. So, if you can improvise some sort of flying-machine to carry you to the upper rungs you may find ample room to remain there, provided you have the pluck to get there by an aerial bound." We wonder if the gifted speaker had our text in his mind? Shakespeare said all this in different words.

To the actor this text contains not only wisdom, but comfort and great cheer. To him the dramatic profession is the oyster, his ambition the handle of the knife, his conscientious study his blade of determination, and speaking with all due respect, yet to carry out our metaphor we are forced to add, that in his case the knife-grinder assumes the shape of his manager, while his audience become his grindstone, which together are his opportunities. It behooves him, then, to keep his knife bright and sharp; to neglect no trivial incident in his labor. Some one will see and applaud his work, if not with the hand-clapping, why, then, with the heart-throbbing. He will surely carry joy to some one, or teach gentle truths in a new dress to some one. Let him not grow weary; his earnest work will surely tell, all in good time. If he feels that tragedy is his forte, while comedy is the only oyster within his present reach, let him not despair, though a Falstaff refuse to "lend him a penny," but rather let him gladly, bravely remember that all the drama-world "is his oyster," which he with sword may open.

ANNIE WAKEMAN.

Row in the Lyric Camp.

The DeBeauplan French Opera Company came to grief on Friday evening last rather suddenly by the disaffection of several of its principal members — M'lle Delpralto, M. Jourdan and M. Utto—who refused to sing in Aida until their arrearages had been paid. A large crowd was disappointed, but the management refunded the money. M. De Beauplan made an effort to keep faith with the public on Saturday afternoon, and many tickets were sold, but about an hour before the opening the box-office was suddenly closed and the following announcement pasted upon the doors:

TO THE PUBLIC—The performance advertised for this noon and night are postponed indefinitely. THE MANAGEMENT.

Those who had come expecting to find the doors opened, after scanning the announcement went to the box-office, where their money was returned to them.

M. De Beauplan made a statement to a MIRROR reporter. "The summary closing of the theatre is due to M'lle Depratto, M. Jourdan and M. Utto, who refused to sing until they had been paid their arrears of salary. I promised to pay them in part on Friday night and the rest the following week, but they would not accept my guarantee. I was hourly expecting money on Saturday morning, which would have been ample to satisfy them, but they were obstinate and would not listen to me. They wanted the money there and then. I was unable to satisfy them on the moment, and others as a consequence rebelled, and I had to close the theatre. My contract made with the three parties mentioned, in Paris, was to the effect that they were bound to fulfil their contract provided their salaries did not run behind more than two months. I only owe them for one month. I intended to close the engagement Saturday night, for I was making arrangements to have the company appear at the Thalia Theatre for two weeks. I propose to bring an action against the rebellious members for breach of contract. The other artists will be paid in full, as I received $3000 from a New York banker on Saturday afternoon, but the parties named, and those who 'struck' on Saturday morning, will get nothing. The chorus, orchestra and some of the principals are ready to appear at any time, and are incensed at those who broke up the company. Our season of opera has been a disastrous one to M. Ambre and myself, and we have sunk $40,000 apiece."

On the other hand several of the disaffected informed our reporter that M. De Beauplan had not kept faith with them at all. One of them said: "Our salaries were to be paid every month, and the last month's salaries were due April 9, but we got no money. De Beauplan gave us a written agreement promising to pay half the amount April 27 and the other half May 2. The 29th came but no money. We therefore refused to sing, being tired of his promises. De Beauplan took pains to pay the chorus and orchestra, and that is why they are willing to continue, but we do not propose to work on air. As for his suing us, that's all folderol. My contract has nothing about the two months' business in it, and I don't think the others have. Pay or no pay, we have concluded never to sing again for him."

The position of M. De Beauplan is certainly not to be envied, but any manager who will carry over one hundred and fifty people with him cannot expect to reap much of a harvest, no matter how great the public desire to see his troupe.

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The great May Musical Festival was inaugurated at the Armory of the Seventh Regiment on Tuesday evening, in the presence of about ten thousand spectators. Dr. Damrosch, upon whose shoulders the success or failure of the enterprise depends, took his position at the conductor's desk, amid a general acclaim from the vast audience and a welcome fanfare from the orchestra of 250 performers. The acoustics of the great hall were found inadequate, and many of the pleasing numbers were lost to those in the rear. Some dissatisfaction existed in regard to the selections, and although given with due effect by the immense chorus of 1200 voices, were not of a captivating character.

However, there were many present who deemed the performance an artistic success. The soloists were all great artists, were in good voice, and familiar with their parts. The immense chorus was evenly balanced, and gave out a harmonious body of sound, showing the result of long, patient practice. The festival, in all its manifold particulars, may be considered a success, and the financial results will be highly flattering. The first matinee yesterday afternoon was attended by thousands, while the evening brought together an audience numerically equaling the first night, while the concert seemed to give better satisfaction.

AMONG THE MUSICIANS.

Emma Abbott closed her second season at Scranton, Pa., on Monday last.

Clara Louise Kellogg will return to the United States early next August.

Jennie Hughes captivated the Washingtonians as Eliza, in Billee Taylor.

Remenyi, the violinist, was taken ill at Portsmouth, O., and is lying at the Biggs House.

Sallie Reber, late of Mahn's Fatinitza company, was recently married to J. M. Laing, of this city.

Helen E. H. Carter has been engaged to play the principal part in La Mascotte, at the Park, commencing next Monday.

Jennie Winston will play the principal female character in Donna Juanita, to be produced at the Fifth Avenue Theatre.

Abbie Carrington left the Strakosch-Hess troupe at Cleveland because the parts she was cast in she deemed below her merits.

The Mahn Opera company, during their engagement this month at the Fifth Avenue, will bring out a new opera entitled Donna Juanita.

Campanini's benefit occurs at the Academy of Music on Monday, 16th instant. Il Trovotore will be sung, with other lyric attractions.

Miss Florence Copleston's concert at Steinway Hall on Saturday evening last was an artistic and financial success. The fair pianiste was heartily encored.

The country is to be Billee Taylored to death. A company is organizing in every county in every State in the Union. Church choirs have got the fever, and more Billees, Phoebes and Elizas are springing from church sociables than can "patch Hades twenty New York blocks."

M. Andrau, the composer of Olivette, has sold to M. A. Defossez the right to produce in the United States for two years two new operas, which will not be brought out in Paris until one year after their performance in this city. One of the operas will be produced here next October.

Theodore Thomas' complimentary concert at Steinway Hall on Saturday evening was a substantial tribute to the well-known maestro, and left a pleasant impression upon all concerned. On behalf of the New York Chorus Mr. Thomas was presented with a handsome music stand and scroll, inscribed with resolutions expressive of the esteem of that body.

May Musical Changes.

In Brooklyn the most conspicuous changes have occurred in the Plymouth Church choir. Hattie Louise Simms accepted an early offer to become soprano of the Washington Avenue Baptist Church at an increased salary, and escaped the trouble that followed when Beecher insisted on ousting Henry Eyre Browne, the organist, because he did not "think music." Mr. Browne was so acceptable to many members of the church that his removal has caused much unpleasant feeling there toward the pastor. Beecher had made the acquaintance of Frederic Archer, who brought letters of introduction to him from England, and as Mr. Archer was out of employment he determined to make a place for him. Mr. Archer is 43 years old, and has been a musician since he was 8 years of age. He has been organist at the Alexandria Palace. George Werrenwrath, son in-law of Henry Camp, the musical conductor, is the only one of the old choir to remain in Plymouth Church. Clara Stutsman retires, and Mrs. Helen Norman succeeds her as contralto. Miss Howe succeeds Miss Simms as soprano, and the latter succeeds Mrs. Lasar Studwell, who retires from the Washington Avenue Church. Ivan E. Morawski has been engaged as baritone solo. Mr. Browne, on leaving the church, was presented with a costly lamp by the choir, and Clara Stutsman was tendered a complimentary concert to which S. V. White took $250 worth of tickets.

Dudley Buck remains in charge at the Holy Trinity, with a quartet choir, including Miss M. J. Holcomb, soprano; Mrs. J. K. Draper, contralto; H. S. Browne, basso, and Frederick Harvey, tenor, and a full chorus. Charles H. Hall, the pastor, is an accomplished musician, and he is often in consultation with Mr. Buck.

The Rev. Dr. Storr's oak-lined tabernacle has for two years resounded with the music of one of the best trained choirs in the city, composed of Mrs. Cortada, soprano; Mrs. Fred Crane, alto; George Ellard, tenor, and Fred Crane, basso, with Augustin Cortada, husband of the soprano, as organist.

Henry Eyre Browne will be welcomed back to his old seat at the Clinton Avenue Congregational Church organ. W. C. Baird, the baritone, is musical conductor there, with Anna P. Sawyer as soprano, Miss Johnson, alto, and J. R. Blossom, tenor.

The Central Congregational Church, of which the Rev. Dr. H. M. Scudder is pastor, will have George Stowe as a precentor, and Robert Thallon, Jr., as organist.

In Dr. Talmage's Tabernacle George W. Morgan will remain as organist, with his present assistant, Mr. Powell, and Mr. Peter Ali, the Park Theatre cornet player, will continue to marshal the voices in congregational singing with his cornet.

The choir of St. Ann's Episcopal Church on the Heights will comprise Archibald Arthur as organist, Miss Griffin as soprano, Mr. Wiggins as tenor, Miss A. C. Ladd, probably, as alto, and Fred. Smith as basso.

Frederick Ingraham, the baritone of Christ Church at Clinton and Harrison streets, goes to the First Presbyterian Church in Henry street, and Mr. Ward takes his place. The Christ Church music is under the direction of Mrs. Stone, who is also the organist. Mrs. Delapierre is the soprano and Miss Baumgarten is the alto.

Sarah E. Harris becomes organist of the Reformed Episcopal Church of the Atonement, with Lillie Pearsall as soprano, Ella V. Spender as contralto, Stephen Buckman as tenor, and George A. Harkness as basso and musical director.

George Law, formerly of Grace Protestant Episcopal Church, goes to the Church of the Mediator, in Ormond place, where there is a chorus of forty five voices. Ada Ducharme succeeds Frank Comstock as organist.

In Dr. Henry J. Van Dyke's church Marian Hendrickson succeeds Miss Higbie as soprano. Miss A. Delapierre has been engaged as contralto, and E. W. Williams as basso. O. E. Dudley becomes organist, and J. A. Spooner tenor.

The new First Church, at Pierrepont and Clinton streets, has not yet procured an organ. The music is led with a piano, played by Mary A. Hammett, and a cornet by W. D. Bouton.

Rafael Navarro retires as organist of the Strong Place Baptist Church, to be succeeded, probably, by M. B. Parkinson.

There is to be a solo quartet in the Hanson Place Baptist Church, and a chorus of sixty voices, under direction of C. Mortimer Wiske as organist. The choir includes Susie L. Tooker, soprano; Catherine Cavannah, contralto; S. B. Ketcham as tenor, and Mark H. Burch as basso.

The choir of the Church of the Transfiguration will include Mary C. Keech, soprano; Mrs. Mulkair Hughes, contralto; William Nash, tenor, and C. Albert Loretz, basso. Dr. John J. Alexander remains as organist.

The Fort Greene Presbyterian Church has a blind pastor, the Rev. Adam McLelland, who uses a Bible with raised letters. He is keenly appreciative of music. The choir selected for his church this year will include Kate Hope as soprano and Grace Anderson as contralto. The present organist, Mr. Jacobson, has been re-engaged.

S. N. Penfield, the retiring organist of the Lafayette Avenue Presbyterian Church, becomes organist and choir-master of St. George's Episcopal Church in this city. He is succeeded by John H. Brewer from the Clinton Avenue Congregational Church. The choir will comprise Mrs. Grant as soprano, Emma Wilkinson as contralto, Charles H. Thompson as tenor and Mr. Hayman as basso.

Amy Stradley, who has been organist of the Marcy Avenue Baptist Church for eight years, retires, and is succeeded by W. G. Burns, late organist of the Pacific Street M. E. Church.

Dr. Atwood remains as chorister of the Simpson Methodist Church, in Clermont avenue, and Prof. Samuel O. Dyer remains as organist.

Mr. Fohs continues as cornet player in the Hanson Place M. E. Church, and E. M. Cary has been re-engaged as organist.

A new soprano has been engaged for the Henry Street Presbyterian Church. Harding Woodman remains as organist, Nettie Cook as contralto, and Louis Belcher as tenor.

The choir of the Washington Street M. E. Church will include Gertie L. Nichols as soprano, Minnie Kennedy as alto, John S. Barndollar, Jr., as tenor, Charles E. Green as basso, and Samuel Slack as organist.

FROM THE OTHER SIDE.

....David James, lessee of the London Vaudeville, has suffered a bereavement in the death of his wife.

....Minnie Hauk has begun an opera tour in Holland, singing in Carmen, Faust, Lohengrin and Il Barbiere.

....Some of the London ballet girls attend "tea-meetings." That seems T. T. to us wicked savages over here.

....At Leeds, the other day, an innkeeper allowed a man to play a piano in his tap-room, and was forthwith convicted and fined for allowing his house to be used for public music without a license. If this keeps on the English piano-makers will have to sell government permits with their instruments, for their use by purchasers.

PROFESSIONAL DOINGS.

LASCELLES.—Emily Lascellas, whose picture is printed above, is a charming little lady of the Comley-Barton Olivette company. The *habitues* of the Fifth Avenue say her form is divine—we're willing to take their word for it. She will have better parts in this company next season, Barton having re-engaged her.

—The Spring tide epidemic of benefits has set in.

Signor Campanini and wife will sail for England May 28.

—Nat Goodwin closes his season at Chicago, Saturday, May 14.

—M. B. Leavitt will have five companies on the road next season.

—Ada Gray will close her season at Newburg, N. Y., next Saturday.

—Selina Fetter closes her season at Louisville on Saturday night next.

—John E. Owens brings his season to a close at Patterson next Saturday.

—J. M. Hill's companies play the longest seasons of any attractions on the road.

—Skiff's English Opera company disbanded at Muncie, Ind., on the 23d ult.

—Manager McCaull will devote the Bijou Opera House entirely to comic opera next season.

—Mme. Geistinger and Mme. Cottrelly have gone on a pleasure trip to Niagara Falls.

—Val Vose, the well-known ventriloquist, goes to Europe in June, and returns in August.

—The Bartley Campbell Galley Slave combination close the season at Milwaukee, May 14.

—Joe Whiting and W. J. Lemoyne will not be members of the Union Square Theatre next season.

—A large portrait of Manager A. M. Palmer has been painted by Lysander Thompson.

—"Closes the season" occurs so often in THE MIRROR this week that our type is all out of "sorts."

—J. H. Lane has been engaged as business agent for George H. Adams' new Humpty Dumpty party.

—Read the NEW YORK MIRROR if you would keep up with the profession.—*New Orleans Times.*

Felicia has done a good business throughout the New England States. It is being played in Boston this week.

—Two of the regular Cincinnati theatres, Pike's Opera House and the Coliseum, closed their regular season April 30.

—Charles Loveday, an old and well-known actor, died of cerebral hemorrhage at the New York Hospital last Thursday.

—Charles Wilkinson's Uncle Tom's Cabin combination closed at Miller's Falls, Mass., April 29, on account of bad business.

—Charles R. DeKress, formerly leading juvenile of the Annie Ward Tiffany combination, has joined Claire Scott's company.

—Haverly's Widow Bedott company, with C. B. Bishop as the garrulous widow, will open in San Francisco on Monday, 23d inst.

—Phil H. Lehman, manager Wieting and Grand Opera Houses, Syracuse, was the recipient of a very successful complimentary benefit last week.

—Dudley Buck, conductor of the Apollo Club, will benefit at the Brooklyn Academy on Saturday evening. Joseffy and other volunteers will appear.

—Fulton, N. Y., is to have a new opera house, to be called Church Opera House. The town is a lively place of 10,000 inhabitants, on the Oswego R. R.

—The Tourists will close their season at Philadelphia in a few weeks. They are now on their way East, playing en route. They play in Sacramento, Cal., to-night.

—Leavitt's Rentz-Santley party make a very "long jump" this week—from Toronto, Can., to Chicago—without a single stop. This looks like a plethoric treasury.

—Lester Wallack has bought two lots on Thirtieth street, adjoining the plot at the corner of Broadway, on which he is to build his new theatre, paying therefor $90,000.

—The Charlotte Thompson company will be reconstructed at the conclusion of the supplementary season May 10. Miss Thompson is doing the Missouri towns at present.

—Josh E. Ogden has been appointed agent for Z. W. Sprague, of the Olympic Theatre, Chicago, to book combinations for that house from New York during the summer months.

—G. Harry Sellers, advance agent for Buffalo Bill the past season, was presented on Saturday night by that gentleman with a gold-headed cane, bearing a suitable inscription.

—Prof. Hartz closes his season at Poughkeepsie, N. Y., May 14. He has already filled dates for next season, which will be his last as a magician. He will Summer at Newport.

—The Geneva Cross and Rose Michel, two pieces which have not yet been seen in Chicago, will probably be produced during the season of the Union Square company in that city.

—Stay's Quincuplexal collapsed again at Watkins, N. Y., last week, and the redoubtable Charley is being inquired for by interested parties. A show with an adjective like that ought to collapse.

—The furniture of Harrigan & Hart's old Theatre Comique was sold at auction last week, and the chairs and other useful things were bought by Harry Miner. The drop curtain brought $31.

—Charles S. Smith, recently business manager of the Coliseum Opera House, Cincinnati, will look after the advance interests of Snelbaker's Majestic combination, having joined the party at Cincinnati.

—It is again stated that the late E. A. Sothern's will is to be contested by his widow and children, no compromise having been effected, as was supposed. The matter will probably draw its slow length along for some years.

—Adele Belgarde, whose recent efforts beneath the "inky cloak" were circumscribed by lack of public appreciation, has abandoned her stellar pretensions, and will settle down in some good stock company.

—The Fisk Jubilee Singers were refused accomodations at the Leland House, Springfield, Ill., last Thursday, on account of their color. Yet we never hear of actresses being turned out by hotel proprietors when they've got their war-paint on.

—Voegtlin is hard at work painting the scenery for Michael Strogoff, and the mechanical effects, properties, etc., which were imported by Samuel Colville, are being overhauled and put in operating condition. Large sums of money are being expended upon the piece.

—Thomas W. Keene and Haverly's Widow Bedott party, billed for Atchison, Kansas, the 25th and 27th ult. respectively, became water-bound at St. Joseph, Mo. They telegraphed to refund all moneys advanced on reserved seat tickets, and paid all the indebtedness incurred at Atchison.

—Work on Haverly's new theatre, Chicago, is to commence immediately, the contract for building the same having been signed on Tuesday night. It is expected to be ready for occupancy about the 1st of September. It is situated opposite Haverly's present theatre on Monroe street, and will be erected with every modern improvement.

—A Hazel Kirke party is doing the Canadian towns. It consists of Joseph H. Keane, W. V. Ranous, Ignatius O'Byrne, John Swinburne, Horace Hastings, J. R. Keane, Anna Chapman, T. McCort, A. M. Bahlem, Adelina Gasparini, Minnie F. Keane, Bessie Eglinton, Dora Knowlton and Susie Brennan.

—In addition to the imported artists for Castles in Spain, the following local talent have been engaged: Pauline Markham, Louise Paullin, Amy Lee, Mrs. Owen Marlowe, W. H. Fitzgerald, Henry Pratt, Hart Conway, Eugene Eberle, J. C. Dunn and W. J. Shea. E. S. Tarr, who has superintended the Kiralfy spectacles at Niblo's, will be the stage manager.

—Smith and Mestayer's Tourists closed a very successful engagement at Baldwin's Theatre, San Francisco May 1, and started home, playing San Jose May 2, Stockton, 3d and 4th, Sacramento 5th, 6th and 7th, thence to New York. Maggie Chambers, the California soubrette, has been engaged for the Tourists next season.

—As is well known, Adolph Neuendorff, the manager of the Germania, has leased Wallack's Theater for the term of ten years from the first inst. To secure the payment of twenty-five bonds, aggregating $40,000, which he is about issuing, Mr. Neuendorff has executed to L. A. Wagner and J. H. Schiff a mortgage on the lease and theatrical properties which he at present owns.

—Buffalo Bill left New York on Sunday night for his ranch in the northern part of Nebraska. His season has been a prosperous one, having netted him nearly $30,000. He will remain on the plains till the beginning of his next season, which commences Sept. 5, when he will start out with an entire new company. Josh E. Ogden will continue to be his business manager, and Harry Sellers his general agent.

—Charles Gayler, the author of the original Fritz, has commenced a new Fritz for John R. Rogers, who will produce it in all the leading theatres with Minnie Palmer and R. E. Graham. Contracts are now being closed with the various managers, and it seems to have given Mr. Emmet a great deal of worry, for he has notified the manager to cancel his dates if they play the above.

(Signed) His JOHN X ROGERS. mark

—A rather extravagantly worded advertisement appears in our columns to day relating to a new comic opera entitled The Medical Students, or College Boys on a Lark, which is said to be "a highly-humorous travesty and satire on hyper fashionable society and odd ways common to old-fashioned professors of the art preservative"—a sort of amalgamation of society and the printing business, as it were. As the advertisement is interestingly explicit, we call the reader's attention to it.

—Charles Watkins met with quite an accident at Shamokin, Pa., on the 28th. Ada Gray was playing East Lynne in that city on the date above mentioned, and as the night was stormy Mr. Watkins left the Opera House to go to the hotel for umbrellas. While on his way he accidentally walked into a drain, falling a distance of seven feet, sustaining painful injuries. He was taken out, a physician was called and dressed his wounds, and he was able to leave with his company the following day.

—Joe Jefferson will end his Spring season earlier than he intended, and, after a brief sojourn at Chicago, will come East to Hokokus, and spend his Summer months at home. He has been playing recently in Kansas, but the high waters have interfered materially with his engagements. Our Atchison correspondent informs us that he was compelled to jump from Des Moines, Iowa, to that place, cancelling his dates at Omaha and Lincoln, Neb. Mr. Jefferson informed him these were the only dates he has missed in fifteen years.

—The souvenirs that were presented at the Madison Square on the occasion of the 450th performance of Hazel Kirke, were portfolios of a dozen silhouettes, illustrating scenes and incidents in the piece. This form of design is adapted to grotesque or comic, rather than serious subjects, and for this reason the souvenir, while prepared with excellent artistic effect, is scarcely as successful as the other examples of its kind. The gift that was distributed at the 350th performance of the perennial play will never be surpassed in point of beauty or fitness.

—Two of Haverly's Colored Minstrels, named Billy Odder, the clog-dancer, and Billy Banks, bones, got into a dispute about the color of the hair of a white lady in the audience at Grinnell, Iowa, last Friday night, and kept it up on the cars most of the night. When they arrived at Walcott Odder struck Banks, whose right arm was lame with rheumatism, but he managed to pull a pistol from his pocket and fired at Odder, the ball going through his arm. When nearing Davenport, Banks, fearing arrest, jumped from the cars, but was afterward recaptured and released on bail.

—Messrs. Hoey and Hardie give an interesting account to one of our correspondents of an experience with a flood. A week or two ago they were billed at Davenport, Ia., and the morning of that day they were to appear there found them confronted by the Rock River swollen to unusual width. They improvised two rafts, and crossing their party on one and with the other transferred their scenery and baggage. Chartering a special train, Davenport, twelve miles distant, was reached at 7½ p. m. Although about exhausted by their labors, they played A Child of the State to a large and enthusiastic audience.

—At a performance in Cincinnati the other night for the benefit of the Order of Elks, Mary Anderson played Pauline in the Lady of Lyons. The Elks, in acknowledgment, presented her with several floral tributes and a letter, printed and framed, which read as follows: "To day the Elks of this city have the honor of paying tribute to a representative American actress, the Queen of English-speaking tragediennes. It seems but yesterday since Mary Anderson first stepped upon the stage, a type of the beauty and excellence of the girlhood of her noble State. To-day she is the unchallenged exponent of the younger heroines of classic tragedy. That she can pause to respond, through the Elks, to the cry of her brother and sister professionals in distress, and lend them for a day the splendid aid of her genius and her acquirements, will not lessen the lustre of her laurels."

—The spectacle, Castles in Spain which will be done next week at Niblo's, is to be mounted expensively. The costumes are being made at Bloom's and other establishments after models brought direct from Madrid. The scenery has also been brought out from Spain, and although it is not new, it is in excellent condition, and is simply being retouched by Voegtlin. The ballet will be fresh in part—only the best of the Kiralfy's old-timers being retained for the back row; the rest are Spanish women, including the *premieres*. The story of the piece is simple, treating of the adventures of two students who seek to pass themselves off as the rightful sons and heirs of a wealthy marquis. Some new tricks will be introduced foreign to our stage. At the end of one act an old General is blown up by dynamite. The pieces of his body are picked up, placed together, and the remains walk off the stage. The company is engaged positively for four weeks with a longer privilege if the spectacle is a success.

Changes at the Windsor—The Season's Engagements.

Many important alterations are to be made in the Windsor Theatre at the close of the season. The entrance is to be beautified, and instead of a wooden flooring in the hall and vestibule, one of marble will be substituted. Changes will be made in the entrances to the parquette and orchestra. Instead of going up stairs and descending to that portion of the house, the entrance will be so arranged that a slight descent from the vestibule will bring auditors to their seats below. In the parquette the benches will be removed and opera chairs substituted. The auditorium will be renovated, repainted and embellished, and new matting placed in the lobbies and upon the floors. On the stage a number of changes will be made, and several dressing-rooms added. The boxes will remain as they are, but will receive a thorough overhauling. When the alterations are completed the Windsor will present a very inviting appearance, and under the judicious management of Messrs. Stevens and Murtha, will be run in the future, as in the past, in a manner satisfactory to the patrons of this favorite east-side house. The past season has been a prosperous one, and the attractions booked for the next augur well for a continuance of the success which has hitherto attended it.

The following is a list of the attractions played at the Windsor during the past season:

Aug. 16, A Celebrated Case, under the management of J. W. Collier.
Aug. 23, Hon. W. F. Cody (Buffalo Bill) in The Prairie Waif, written by John A. Stevens, Esq.
Aug. 30, Ada Gray in East Lynne.
Sept. 6, Annie Ward Tiffany in The Child Stealer.
Sept. 13, Oliver Doud Byron in Across the Continent and 10,000 Miles Away.
Sept. 27, Frank I. Frayne in Si Slocum.
Sept. 30, Mrs. Henrietta Chanfrau in Cristie Johnston.
Oct. 4, John A. Stevens in Unknown.
Oct. 11, Anthony & Ellis' Uncle Tom's Cabin.
Oct. 18, Ada Cavendish in Mercy Merrick.
Oct. 25, Graves' Four Seasons combination.
Nov. 1, J. B. Studley in Monte Cristo.
Nov. 8, Charlotte Thompson in The Planter's Wife.
Nov. 15, Frank Chanfrau in Kit.
Nov. 22, Kate Claxton in the Two Orphans.
Nov. 29, Wellesley & Sterling's combination in The Old Cross.
Dec. 6, N. S. Wood in Jack Sheppard and the Boy Detective.
Dec. 13, Nellie Holbrook in Hamlet.
Dec. 20, Nick Roberts' Humpty Dumpty.
Dec. 27, Katherine Rogers in Led Astray.
Jan. 3, J. B. Studley in The Bells.
Jan. 10, Mr. and Mrs. McKee Rankin in The Danites.
Jan. 17, return of Buffalo Bill.
Jan. 24, Ootty Gooft, Under the Gaslight.
Jan. 31, Salsbury's Troubadours.
Feb. 7, Jarrett & Tookers' London comb. in Uncle Tom's Cabin.
Feb. 21, Gus Williams in Our German Senator.
Feb. 28, Sam Piercy, Lewis Morrison and Annie Graham in Legion of Honor.
March 7, H. B. Mahn's Comic Opera troupe in Boccaccio.
March 14, Lester Wallack in Rosedale.
March 21, Frank I. Frayne in Mardo the Hunter.
March 28, James O'Neil in Richelieu and Lady of Lyons.
April 4, Tony Denier's Humpty Dumpty.
April 11, Herrmann, Prestidigitateur.
April 18, Gosche & Hopper's comb. in One Hundred Wives.
April 25, Annie Pixley in M'liss.
May 2, Joseph Murphy in Kerry Gow.
May 9, Neil Burgess in Widow Bedott.
May 16, Mr. and Mrs. Geo. S. Knight in Otto.

Something to Do at Last.

At last we have a correct bit of intelligence about James O'Neil. One moment it is reported that he is to play in Chicago with Rose Wood, then take the road with a combination; the next that he is desirous of restricting his accomplishments to the circumscribed limits of the Madison Square Theatre stage; another report states that he is going back to San Francisco, and still another that he would probably supersede Charles R. Thorne as leading man at the Union Square next season, and so forth. The movements, desires, ambitions, etc., of Mr. O'Neil have been watched with lynx's eyes, and duly chronicled in the various papers. We now have it upon the most indubitable, the most incontrovertable and unequivocally correct and reliable authority that the gentleman has been secured by J. M. Hill for next season, to play the part in Deacon Crankett formerly acted by Joseph Wheelock. The intelligence is gratifying to the many friends of Mr. O'Neil, who congratulate him upon the fact that he has at last got something to do.

MILTON NOBLES, finding it impossible to reply to all letters, respectfully requests ladies and gentlemen making applications for next season to inclose no stamp, and consider silence a courteous negative.

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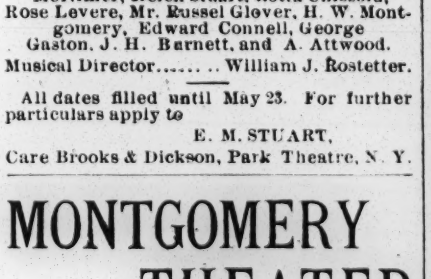
M'LISS, CHILD OF THE SIERRAS.

Will close one of the most SUCCESSFUL DRAMATIC SEASONS KNOWN IN THEATRICALS on the 15th of May prox., at Newport, R. I. ALL DATES FILLED for the season of 1881 and '82. The forthcoming season will commence Aug. 29 in Columbus, O., Comstock's Opera House; Buffalo, Sept. 12; Boston Theatre, 19, two weeks.



To Managers of Attractions

FOR THE SEASON OF 1881-2

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For this work I possess many advantages over any man in America, the principal one of which is the fact that I am agent for

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No manager who has ever done business with me has changed his base; every year brings new ones, but none of the old ones drift away.

NO CIRCUITS! NO CIRCUITS!

Circuit managers play towns without even a daily paper, where the rent is $10, when he makes money on a $30 house, and the traveling manager is a loser to the tune of a hundred.
Will you open your eyes and look upon this matter as a business affair and not a street corner conversation? It is thousands of dollars to you, and yet you treat it with the most supreme indifference.
Do you call this business? Last Summer Brooks & Dickson booked the Troubadours in Springfield, O., telling them that they were the agents and giving a written contract for a certain date. When Mr. Owen, the agent, went into the town to bill it he was quietly told that they did not know B. & D. in any business sense. They did their own booking and had long ago given the date to Barlow, Wilson, Primrose and West. The Troubadours have sued for damages.
Brooks & Dickson booked Aldrich and Parsloe in Syracuse. Mr. Lehnan ignored the whole affair; said they had no authority whatever. When the time came to play things were—well, guess.
Ask any combination that played the so-called circuit the present season how they like it—any one. 'Tis a shadow, a delusion. ASK—INQUIRE—INVESTIGATE. After you have inquired about the mysteries of their Michigan Circuit ask the following wonderfully successful attractions, How is it with you?: Col. J. H. Mapleson, Col. J. H. Haverly, Fanny Davenport, A. M. Palmer, Aldrich and Parsloe, Smith and Mestayer, J. M. Hill, Frank Mayo, M. B. Leavitt, Strakosch and Hess, Frederick Paulding, Milton Nobles, Maurice Grau, The Troubadours, the Kiralfy Bros., W. C. Mitchell, Buffalo Bill, C. D. Hess, Corinne Merriemakers, or any of the prominent managers who have done business with me.
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Reading plays, $10 each, which includes advice as to the best manner of disposing of the same—whether they are fit for the stage or the waste basket, or for the consideration of managers and stars.

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MR. HARRY C. SMART

Having no longer any connection with me, I hereby give notice that all contracts and dates made for next season and signed by him must be returned to me for examination and ratification.

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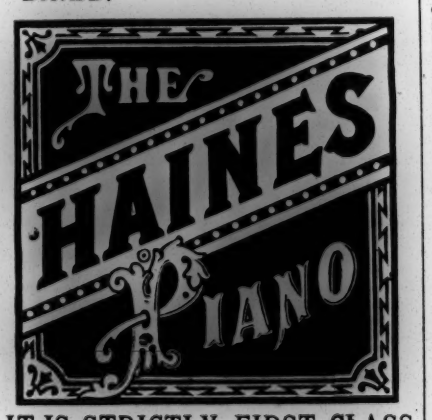

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"Mr. W. F. Owen as Theodore Macclesfield can only be characterized as great. The role, as he interprets it, is almost an individual creation, and would make a hypochondriac laugh. His make-up is strikingly quaint and original. His whole success in making the audience laugh for two hours and a half lies in his natural action. From beginning to the end, 'Yer 'and Guv'nor, yer 'and,' is the hit of the play and brings down the house."—CINCINNATI DAILY GAZETTE.

"Mr. Owen, who played the part of old Macclesfield, the deaf boatbuilder, seems to have caught the spirit of the author. He had to a nicety the loud, unruly voice, and the vacant stare peculiar to many deaf persons, and made up realistically."—CINCINNATI COMMERCIAL.

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Brimming with fun, and as sunny as a May morning. Immensely laughable! Supremely ludicrous! A highly humorous travesty and satire on hyper fashionable "society," and odd ways common to old fashioned professors of the "art preservative." Drawn with masterly skill! Studded with musical gems, brilliant and "catchy!" Powerful choruses! Charming duets! Graceful solos! Startling situations! Sparkling dialogue! Witty repartee! Absorbing plot!

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In the erection of the Grand Opera House, which will be finished early this Summer, Mr. Bookwalter has spared neither pains nor expense to make it one of the finest structures of its class in the country. It is located between two of the most fashionable streets, in the heart of the city, within half a square of the Lagonda House and one and a half squares of the Postoffice. The main entrance, which is on the ground floor, is 17 feet wide, handsomely decorated, with tile floor; the outside lobby 48 by 15 feet, on the ground floor, is carpeted with the finest Brussels and provided with large mirrors; the inside lobby, 60 feet long and 9 feet wide, and the balcony lobby, 36 by 15 feet, are both furnished as above described, and off of the main lobby is a ladies' dressing-room, provided with every desirable convenience.

The stage is of extraordinary size, being 62 feet wide and 41 feet deep. The green-room, on the ground floor, is 41 by 20 feet, and eight elegant dressing rooms are provided for the profession. The scenery is of a character not surpassed in any theatre in the United States. It was painted by E. T. Harvey, of Cincinnati, an artist of wide celebrity. The drop curtain, in particular, is a work of art very rarely equaled. The seating capacity of the house is about 1,200, with iron folding chairs, elegantly upholstered in crimson plush. There are four private boxes, furnished and decorated in a style to which no superior can be found in the West. The frescoing of the house, by Pedretti, of Cincinnati, is a model of taste and beauty. The building will be heated by steam and lighted by over 500 gas-jets.

The engagement for the Grand Opening Night—which will be sometime in September—is as yet not definitely settled. Immediate application from managers of

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Or F. A. COMSTOCK, Comstock's Opera House, Columbus, O., for his special Ohio Circuit. Communications addressed to Sinclair House, New York, will receive attention.

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